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THE EDUCATIONAL MUSIC COURSE

FIFTH READER

BY

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BOSTON, U.S.A., AND LONDON
GINN & COMPANY, PUBLISHERS
The Athenæum Press

1897

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PREFACE TO THE FIFTH READER.

THE Fifth Reader of the Educational Music Course is a continuation and elaboration of the study of "Three-part Song" begun in the preceding volume.

Chapter I, Part First, is primarily intended for unchanged voices, but the lowest part may also be sung by the Bass voices which are frequently found in this grade.

Chapter II, which presents the subject of Modulation, offers further insight into practical harmonic and contrapuntal progressions, and should spur teachers and pupils alike to keen study of this deeply interesting element. While we have here a few more or less advanced examples in modulation, it should be borne in mind that simple modulations have been frequently met with in the preceding Readers,—even in the First Reader, where modulations to the nearest related keys were plainly suggested by the melodic tendency of the single-voice Songs and Studies.

In Chapter I, Part Second, which introduces the Bass Staff, the simplicity of the Bass in the progressive Two-part Exercises cannot but be appreciated by teachers who are familiar with the difficulties inherent in this (to the pupil) innovation.

PREFACE TO THE FIFTH READER.

In Chapter II, Three-part Song is resumed, the Studies and Songs with a few exceptions being now presented upon three staves — the lower staff in the Bass or F Clef. As in the preceding chapter, the initial exercises are quite easy, yet progressive, and the pupil is almost imperceptibly led into the more difficult studies which follow in the different keys.

The authors desire to express their acknowledgments to Mr. F. W. Bancroft of Boston for translations and original lyrics.

FIFTH READER.

PART FIRST.—THREE-PART SONG.

CHAPTER I.

REVIEW, AND CONCLUSION OF KEYS.





8

Exercise 8, measures 1-4. Treble and bass staves in 3/8 time. Treble staff has a whole rest in measure 1, then eighth notes and beamed eighth notes. Bass staff has eighth notes and quarter notes.

Exercise 8, measures 5-8. Treble and bass staves in 3/8 time. Treble staff has beamed eighth notes and quarter notes. Bass staff has eighth notes and quarter notes.

9

Exercise 9, measures 1-4. Treble and bass staves in common time. Treble staff has quarter notes and eighth notes. Bass staff has quarter notes and eighth notes.

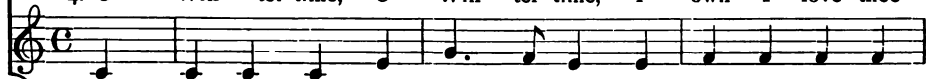
10

Exercise 10, measures 1-4. Treble and bass staves in common time. Treble staff has quarter notes and eighth notes. Bass staff has quarter notes and eighth notes.

THE SEASONS.



1. O joy - ous Spring, O joy - ous Spring, I own I love thee
 2. O Sum - mer time, O Sum - mer time, I own I love thee
 3. O Au - tumn days, O Au - tumn days, I own I love thee
 4. O Win - ter time, O Win - ter time, I own I love thee




dear - ly! The brooklet breaks its i - cy chain, And fair young May has
 dear - ly! The gol - den grain waves to and fro, And scar-let pop-pies
 dear - ly! The trees in robes of flame are clad, The hun-ter's horn rings
 dear - ly! With ice and snow thou com'st a - gain, And Christmas fol - lows




come a - gain, O joy - ous Spring! O joy - ous Spring!
 through it glow, O Sum - mer time! O Sum - mer time!
 gay and glad, O Au - tumn days! O Au - tumn days!
 in thy train, O Win - ter time! O Win - ter time!



11




12

Exercise 12 consists of two staves in 2/4 time with a key signature of one sharp (F#). The first staff contains a melody of eighth and sixteenth notes, while the second staff provides a harmonic accompaniment of quarter and eighth notes.

13

Exercise 13 consists of two staves in 9/8 time with a key signature of one sharp (F#). The first staff features a melody with dotted rhythms and eighth notes, and the second staff provides a simple accompaniment of dotted half notes.

Measures 3 and 4 of exercise 13. The first staff continues the melody with eighth notes and a final half note. The second staff continues the accompaniment with dotted half notes.

14

Exercise 14 consists of two staves in 3/4 time with a key signature of one sharp (F#). The first staff contains a melody with eighth notes and rests marked with an 'x'. The second staff provides a harmonic accompaniment of quarter and eighth notes.

PEACEFULLY SLEEP!

H. A. DONALD.

Moderato.

1. Calm-ly the day now sinks to rest, Twi-light now spreads its dusk - y pall:
 2. See now the glow-ing stars ap-pear Like friend-ly watch-ers in the skies.
 3. God watches o'er thee day and night, Ne'er can'st thou be with-out His care;—

Each bird has found its qui - et nest, And bless - ed si - lence reigns o'er all.
 Sweet be thy slum-bers, have no fear, And close in sleep thy wea - ry eyes.
 He sees in dark-ness as in light, He will pro-tect thee ev - ery-where.

Much slower.

Peace - - - ful - ly sleep! Peace - - - ful - ly sleep! Till the bright
 Peaceful - ly sleep! Peaceful - ly, peaceful - ly sleep, Till the
 Peace - - - ful - ly, peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!

Till the bright
 morn-ing, Till the morn-ing, Peaceful - ly sleep! Peaceful - ly sleep!
 peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!

15 16

Musical notation for exercises 15 and 16. Exercise 15 is in 2/4 time, key of D major, with a treble and bass staff. Exercise 16 is in 3/4 time, key of D major, also with a treble and bass staff.

17 18

Musical notation for exercises 17 and 18. Exercise 17 is in 3/4 time, key of D major, with a treble and bass staff. Exercise 18 is in 3/4 time, key of D major, also with a treble and bass staff.

19

Musical notation for exercise 19. It is in 3/4 time, key of D major, with a treble and bass staff.

20

Musical notation for exercise 20. It is in 4/4 time, key of D major, with a treble and bass staff.

21

Exercise 21 consists of four measures. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains eighth notes and dotted eighth notes. The second staff is in bass clef with the same key signature and time signature, featuring a whole note, a half note, and eighth notes. Some notes in the second staff are marked with an 'x'.

Exercise 21 continues with measures 5-8. The first staff contains eighth notes and dotted eighth notes. The second staff contains eighth notes and dotted eighth notes, with some notes marked with an 'x'.

22

Exercise 22 consists of eight measures. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains eighth notes, dotted eighth notes, and chords. The second staff is in bass clef with the same key signature and time signature, featuring eighth notes, dotted eighth notes, and chords. Some notes in both staves are marked with an 'x'.

23

Exercise 23 consists of eight measures. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains eighth notes, dotted eighth notes, and chords. The second staff is in bass clef with the same key signature and time signature, featuring eighth notes, dotted eighth notes, and chords. Some notes in both staves are marked with an 'x'.

MY COUNTRY.

Moderato.

Moderato.



1. Thrones may tot - ter, king - doms per - ish, Here I pledge thee heart and
2. Mine in glad - ness, and in sor - row, Freedom's dow - er, gift di -

hand! All I have and all I cher-ish Shall be thine, dear na-tive
vine. Pa-triot pride from thee I bor-row,—Bless-ed land, for-ev-er

land. Bless-ed home, I would de - serve thee, Price-less boon of lib - er - mine ! Thrones may tot-ter, king - doms per - ish, Here I pledge thee heart and

ty; I would hon - or, ev - er serve thee, And if need be die for thee.
hand! All I have and all I cher - ish Shall be thine, dear na - tive land.

24

Exercise 24 consists of four measures. The first measure has a treble staff with a half note E4 and a bass staff with a half note C3. The second measure has a treble staff with a half note F#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note G#4 and a bass staff with a half note E3. The fourth measure has a treble staff with a half note A4 and a bass staff with a half note F#3. The key signature is one sharp (F#) and the time signature is common time (C).

Exercise 24 continues with measures 5-8. The fifth measure has a treble staff with a half note B4 and a bass staff with a half note G#3. The sixth measure has a treble staff with a half note C5 and a bass staff with a half note A3. The seventh measure has a treble staff with a half note D5 and a bass staff with a half note B3. The eighth measure has a treble staff with a half note E5 and a bass staff with a half note C4. The key signature is one sharp (F#) and the time signature is common time (C).

25

Exercise 25 begins with measure 1, marked with a forte (*f*) dynamic. The first measure has a treble staff with a half note E4 and a bass staff with a half note C3. The second measure has a treble staff with a half note F#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note G#4 and a bass staff with a half note E3. The fourth measure has a treble staff with a half note A4 and a bass staff with a half note F#3. The key signature is one sharp (F#) and the time signature is common time (C).

Exercise 25 continues with measures 5-8. The fifth measure has a treble staff with a half note B4 and a bass staff with a half note G#3. The sixth measure has a treble staff with a half note C5 and a bass staff with a half note A3. The seventh measure has a treble staff with a half note D5 and a bass staff with a half note B3. The eighth measure has a treble staff with a half note E5 and a bass staff with a half note C4. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include *f* and *mf*.

26

Marcato.

27

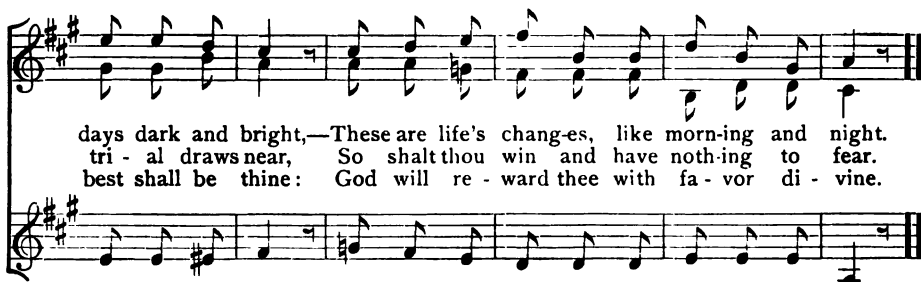
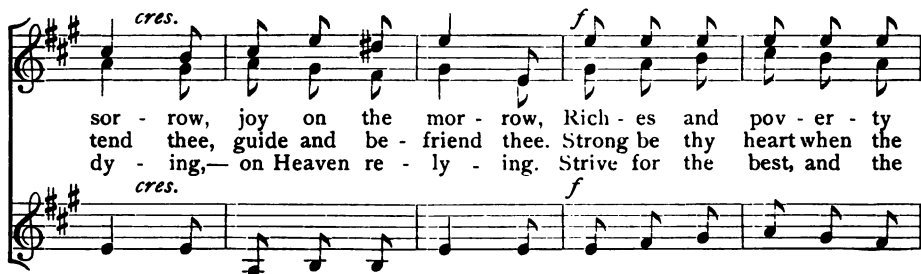


28



*Allegro non troppo.***A SONG OF LIFE.**

CARL GLÄSER.



30



31



32



33



34

Exercise 34 is in common time (C) and the key of D major (two sharps). It consists of two staves. The first staff begins with a treble clef and contains a series of eighth and quarter notes, ending with a double bar line and a repeat sign. The second staff begins with a bass clef and contains a series of eighth and quarter notes, also ending with a double bar line and a repeat sign.

35

Exercise 35 is in 2/4 time and the key of D major (two sharps). It consists of two staves. The first staff begins with a treble clef and contains a series of eighth and quarter notes, ending with a double bar line and a repeat sign. The second staff begins with a bass clef and contains a series of eighth and quarter notes, also ending with a double bar line and a repeat sign.

This block continues the musical score for exercise 35. It consists of two staves. The first staff begins with a treble clef and contains a series of eighth and quarter notes, ending with a double bar line and a repeat sign. The second staff begins with a bass clef and contains a series of eighth and quarter notes, also ending with a double bar line and a repeat sign.

36

Exercise 36 is in 3/8 time and the key of D major (two sharps). It consists of two staves. The first staff begins with a treble clef and contains a series of eighth and quarter notes, ending with a double bar line and a repeat sign. The second staff begins with a bass clef and contains a series of eighth and quarter notes, also ending with a double bar line and a repeat sign.

FIFTH READER.
CRADLE SONG.

15

CURSCHMANN.

Con anima.

1. Sleep well dear child! Sleep well, dear child! The dai - sies
2. Sleep well dear child! Sleep well, dear child! Each bird - ling
3. Sleep well dear child! Sleep well, dear child! The stars are
4. Sleep well dear child! Sleep well, dear child! An an - gel

bow their drow - sy heads As sleep its man - tle o'er them
seeks its qui - et nest, For night has come with sleep and
shin - ing bright and clear, And now the heaven - ly hosts ap -
comes from out the throng To sing for thee a cra - dle

spreads. Now close thine eyes, thou dar - ling
rest. Now close thine eyes, thou dar - ling
pear. Now close thine eyes, thou dar - ling
song. Now close thine eyes, thou dar - ling

child, In slum - ber mild, In slum - ber mild.

37



38



39



THE EVENING STAR.

Andante.

1. With light se-re-ne and ten - der The even-ing star doth
 2. The cares of day have van - ished Be - neath its kind - ly
 3. Of love and hope thou'rt speak - ing, Of bless-ed lands a -

shine; It tells of worlds of splen - dor, And heav'n-ly love di - vine.
 rays, And earth-ly thoughts are ban - ished As on its light I gaze.
 far,— The home that I am seek - ing, Thou ra-diant evening star!

40

41

Exercise 41 consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff contains measures 1 through 4, ending with a double bar line. The second staff contains measures 5 through 8, also ending with a double bar line. The notation includes various note values, rests, and accidentals.

The third and fourth staves of exercise 41 continue the piece. The third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. Both staves end with double bar lines.

42

Exercise 42 consists of two staves in common time (C) with a key signature of three sharps. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes various note values, rests, and accidentals.

43

Exercise 43 consists of two staves in 2/4 time with a key signature of three sharps. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes various note values, rests, and accidentals.

44

Exercise 44 consists of four measures. The first two measures are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first measure contains a half note G#4, a quarter note A4, and a quarter note B4, all beamed together with a '3' above them. The second measure contains a half note C5, a quarter note D5, and a quarter note E5, all beamed together with a '3' above them. The third measure contains a half note F#4, a quarter note G#4, and a quarter note A4, all beamed together with a '3' above them. The fourth measure contains a half note B4, a quarter note C5, and a quarter note D5, all beamed together with a '3' above them. The fifth and sixth measures are in bass clef with the same key signature and common time. The fifth measure contains a half note G3, a quarter note F#3, and a quarter note E3, all beamed together with a '3' below them. The sixth measure contains a half note D3, a quarter note C3, and a quarter note B2, all beamed together with a '3' below them.

45

Exercise 45 consists of four measures. The first two measures are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first measure contains a half note G#4, a quarter note A4, and a quarter note B4, all beamed together with a '3' above them. The second measure contains a half note C5, a quarter note D5, and a quarter note E5, all beamed together with a '3' above them. The third measure contains a half note F#4, a quarter note G#4, and a quarter note A4, all beamed together with a '3' above them. The fourth measure contains a half note B4, a quarter note C5, and a quarter note D5, all beamed together with a '3' above them. The fifth and sixth measures are in bass clef with the same key signature and common time. The fifth measure contains a half note G3, a quarter note F#3, and a quarter note E3, all beamed together with a '3' below them. The sixth measure contains a half note D3, a quarter note C3, and a quarter note B2, all beamed together with a '3' below them.

46

Exercise 46 consists of four measures. The first two measures are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together with a '3' above them. The second measure contains a half note C5, a quarter note D5, and a quarter note E5, all beamed together with a '3' above them. The third measure contains a half note F#4, a quarter note G#4, and a quarter note A4, all beamed together with a '3' above them. The fourth measure contains a half note B4, a quarter note C5, and a quarter note D5, all beamed together with a '3' above them. The fifth and sixth measures are in bass clef with the same key signature and 3/4 time. The fifth measure contains a half note G3, a quarter note F#3, and a quarter note E3, all beamed together with a '3' below them. The sixth measure contains a half note D3, a quarter note C3, and a quarter note B2, all beamed together with a '3' below them.

47

Exercise 47 is in 2/4 time and B-flat major. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a bass line with rests and eighth notes. The piece concludes with a double bar line.

48

Exercise 48 is in 3/8 time and B-flat major. The upper staff contains a melody of eighth and sixteenth notes, and the lower staff has a bass line with eighth notes and rests. The exercise ends with a double bar line.

49

Exercise 49 is in 6/8 time and B-flat major. The upper staff shows a melody with eighth and sixteenth notes, and the lower staff has a bass line with eighth notes and rests. The exercise concludes with a double bar line.

50

Exercise 50 is in common time and B-flat major. The upper staff features a melody of eighth and sixteenth notes, and the lower staff has a bass line with eighth notes and rests. The exercise ends with a double bar line.

51

Exercise 51 consists of four measures. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, containing eighth and sixteenth notes.

Exercise 51 continues with measures 5 and 6 on the first staff, and measures 7 and 8 on the second staff. The notation includes eighth and sixteenth notes, and the piece concludes with a double bar line.

52

Exercise 52 consists of four measures. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features eighth notes, some marked with an 'x', and triplets indicated by a '3' in a circle. The second staff is in bass clef with the same key signature and time signature, also featuring eighth notes, 'x' marks, and triplets.

53

Exercise 53 consists of four measures. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, containing eighth and sixteenth notes.

CRADLE SONG.

Dolce.

A. VOELCKERLING.

1. In sweet - est dreams my dar - ling lies, Fast closed in sleep thy
 2. A hush like death fills all the house, Not e - ven stirs the
 3. No ill shall come or foes af - fright, Thou'rt safe throughout the

clear blue eyes; An an - gel hov - ers o'er thy bed, Her snow - y wings in
 bus - y mouse; The clock a - lone in sol - emn tone Says: "Time goes on, yes,
 live-long night, For thou art in God's ho - ly care, His love surrounds thee

love out - spread. Safe watch she keeps all through the night, To
 time goes on!" The play - things all are put a - way, They
 ev - ry - where. Sleep well, sleep well, my dar - ling child, An

guard thy rest till morn - ing light, till morn - ing light.
 too can rest till dawn of day, till dawn of day.
 an - gel guards thy slum - ber mild, thy slum - ber mild.

54

Exercise 54 consists of two staves in 3/4 time, key of B-flat major. The first staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff begins with a half note G4, a quarter note A4, and a quarter note B4. The third measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The third measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4.

55

Exercise 55 consists of two staves in 3/4 time, key of B-flat major. The first staff begins with a half note G4, a quarter note A4, and a quarter note B4. The second staff begins with a half note G4, a quarter note A4, and a quarter note B4. The third measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The third measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4.

Exercise 55 continues with measures 5-8. The first staff begins with a half note G4, a quarter note A4, and a quarter note B4. The second staff begins with a half note G4, a quarter note A4, and a quarter note B4. The third measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The third measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4.

56

Exercise 56 consists of two staves in 3/4 time, key of B-flat major. The first staff begins with a half note G4, a quarter note A4, and a quarter note B4. The second staff begins with a half note G4, a quarter note A4, and a quarter note B4. The third measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The third measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the first staff contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure of the second staff contains a half note G4, a quarter note A4, and a quarter note B4.

57

58

JOY-BELLS.

G. A. VEAZIE.

Andante con moto.
pp *pp* *pp*

1. Ring bells! Ring bells! Ring bells! Loud tri-umphant gladness;
 2. Ring bells! Ring bells! Ring bells! Light the way be-fore us;

1. Ring out a-gain in loud tri-umph-ant glad-ness,
 2. Bright are the hopes that light the way be-fore us,

Ring bells! Ring bells! Ring bells! Banish thoughts of sad-ness,
 Ring bells! Ring bells! Ring bells! Ring a mer-ry cho-rus,

'Tis a time of pur-est joy; Swing bells and ban-ish gloom-y thoughts of sad-ness,
 Friends re-joice to meet a-gain; Join with the bells in mer-ry, mer-ry cho-rus,

Here is bliss with - out sweet al - loy.
Wake a - new the sweet re - frain.

Ring bells! . . . Ring bells! Ring bells!

Here is bliss with - out sweet al - loy. } 1. 2. Dear are the hours that
Wake a - new the sweet re - frain.

Days of sor - row now are o'er.

Wait on hap - py greet - ing, Ring bells! Ring bells! Ring bells!

wait on hap - py greet - ing, Days of sor - row now are o'er. Ring out a glad ex -

Ring bells! We shall part no more.
p *dim.* *rall.* *pp*

Ring bells! Ring bells! Ring!
p *dim.* *rall.* *pp*

ult - ant chime We shall part no more.

59 *f* *Marcato, moderato.*

f



SUMMER JOY.

Allegro non troppo. H. MÜLLER.

f Come out! The world in - vites us To greet her beau - ty rare; And
 Now ev - 'ry - thing re - joic - es In mer - ry sum - mer time, — Shall

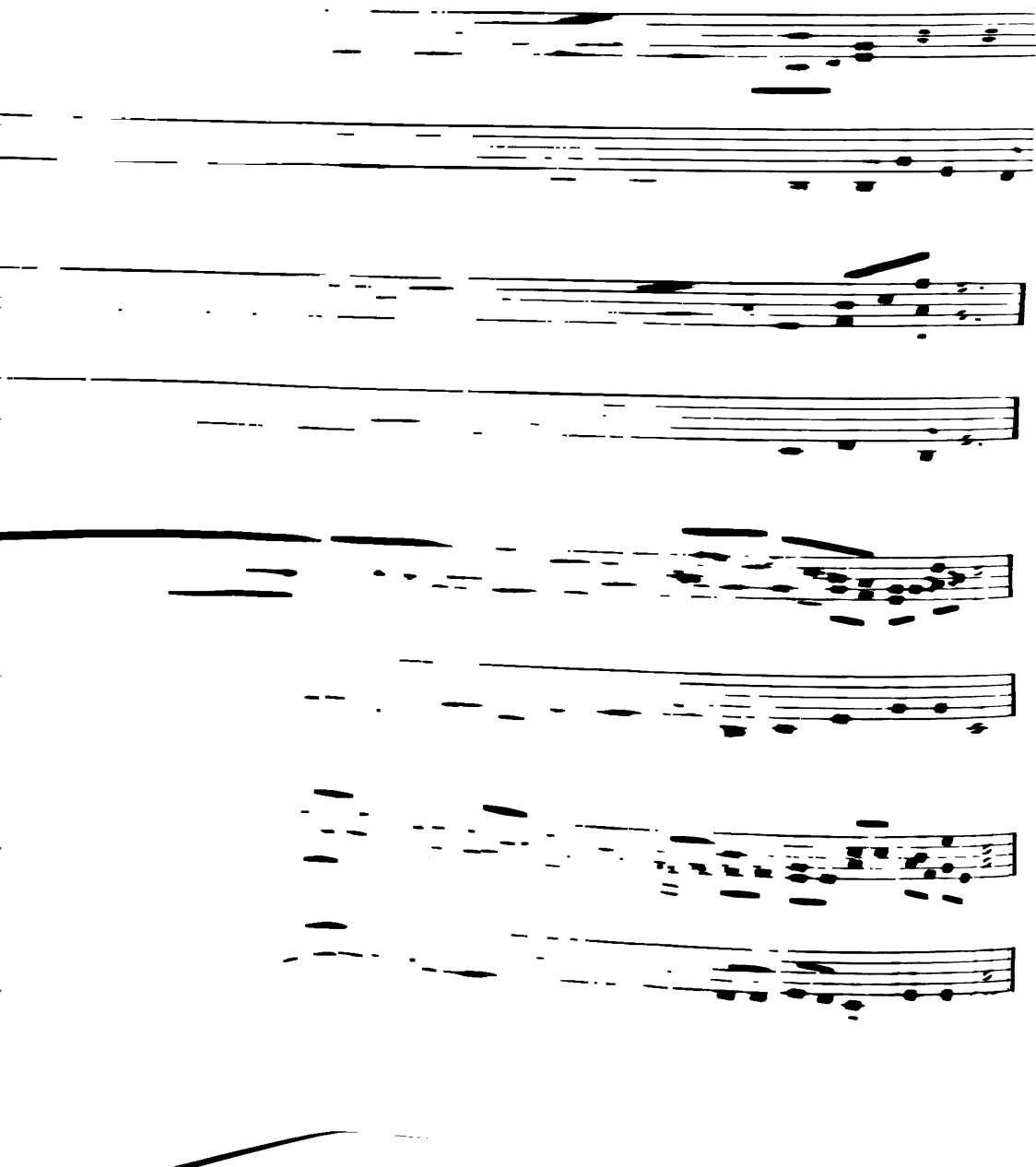
f

ev - 'ry thing de - lights us, For all is won-drous fair. The
we not join our voi - ces To hail her glo - rious prime! Our

sweet - est flow'rs are bloom - ing, The sum - mer air per - fum - ing. O
praise and thanks we ren - der For all thy gold - en splen - dor. O

world, so gay and bright, We greet thee with de - light! O world, so gay and

bright, We greet thee with de - light! light! O world! O world! we greet thee with delight!

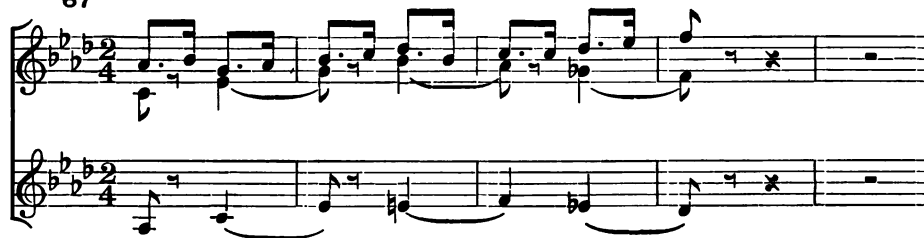


65

66



67





GENTLE MURMURS, SWEET COMPLAINING.

MONRO.—1690.

Andante.

69



70



71



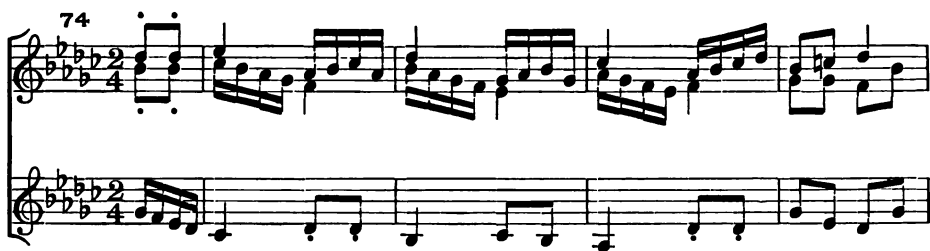
72



73



74



75



76

Exercise 76 consists of two staves in G major (one sharp) and common time. The first staff contains four measures of music, primarily using eighth and quarter notes. The second staff contains four measures of music, primarily using quarter and half notes. The exercise concludes with a double bar line.

77

Exercise 77 consists of two staves in D minor (two flats) and 2/4 time. The first staff contains four measures of music, including some beamed eighth notes and a half note. The second staff contains four measures of music, including a half note and a quarter note. The exercise concludes with a double bar line.

78

Exercise 78 consists of two staves in D minor (two flats) and 3/4 time. The first staff contains four measures of music, with 'x' marks above the first three measures. The second staff contains four measures of music, with 'x' marks above the first three measures. The exercise concludes with a double bar line.

This block contains the continuation of exercise 78, measures 5 through 8. It consists of two staves in D minor (two flats) and 3/4 time. The first staff contains four measures of music, with 'x' marks above the first three measures. The second staff contains four measures of music, with 'x' marks above the first three measures. The exercise concludes with a double bar line.

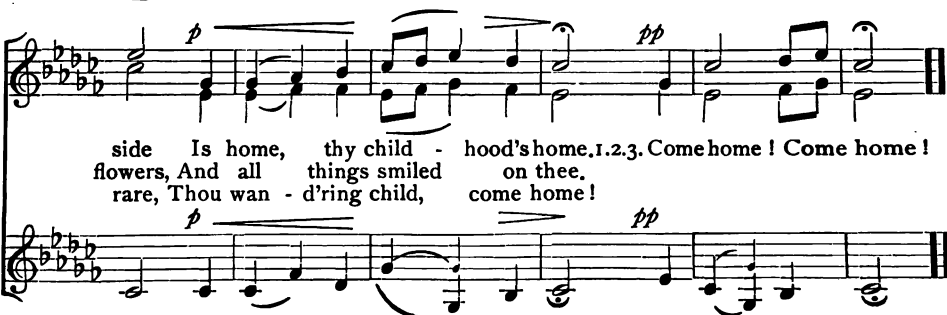
79



COME HOME.

Larghetto.

ENGLISH MELODY.



CHAPTER II.—MODULATION.

1

To Dominant and return.



2

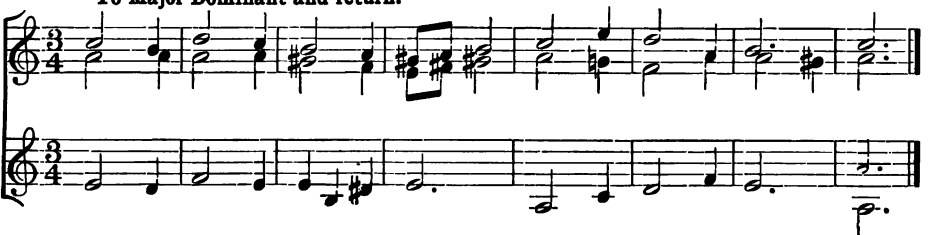


3



4

To Major Dominant and return.



A SONG TO WISDOM.

MOZART.

Moderato.

p *mf* *mf*

1. Be-hold the glo-rious sun ap-pear-ing With ev-er spreading ray: The
 2. Thy light in ev-ry eye is shin-ing, Thine im-age in each heart; O
 3. Soar forth on thine im-mor-tal pin-ions To loft-iest heights a-bove,—And

p *mf* *mf*

clouds of dark-ness now are clear-ing To wel-come wis-dom's day. O
 wis-dom, all the world re-fin-ing, Dwell here and ne'er de-part. We
 leave be-hind thee earth's do-min-ions, Thou soul of truth and love! Gone

mf *p*

heav'n-ly Peace, look down up-on us, And shed thy sa-cred bless-ing
 thank thee for thy springs of learn-ing, For zeal that in each breast is
 is the night of doubt and ter-ror, And fled for aye the reign of

p dolce.

mf *mf*

on us! Then will the earth be filled with love, And mortals raised to heav'n a-
 burning—Each gift, each grace un-to us giv'n, For joy of life, and hope of
 er-ror, O come and dwell in ev-ry soul That fain would seek a heav'nly

mf *mf*

bove, And mor - tals raised to heav'n a - bove.
 heav'n, For joy of life and hope of heav'n.
 goal! That fain would seek a heav'n - ly goal!

5

To Dominant and return.

6

7

SPRING MAGIC.

Moderato.

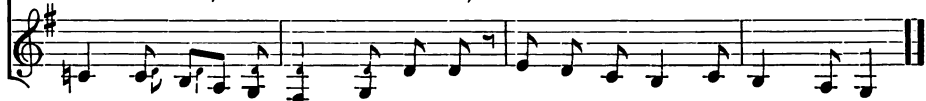
GERMAN MELODY.



1. The mer - ry brook its song is singing, Freed from the yoke of winter's chain, Their
2. The deer flits thro' the for - est shadows, On the blue lake the swan doth float, The
3. How dear the mag - ic legends old-en Borne onward by the breath of spring; She
4. And since all things to life a-wak-en, Awake thou, too, my wea-ry breast! New



drow - sy slum - bers from them flinging, Sweet flow - ers bud and bloom a - gain.
 peace - ful flock now seeks the meadows, Swift - ly the fish - er speeds his boat.
 comes a - gain with prom - ise gold - en With hope and bless - ing on her wing.
 life is thine; thou'rt not for - sak - en; Press on and seek the land of rest!



8

To Dominant and return.



10

To Mediant, Super-tonic and return.



11

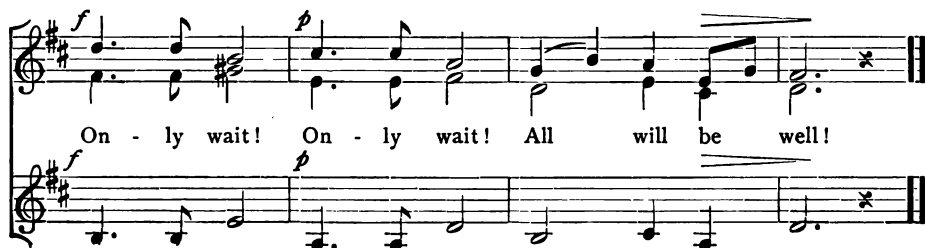
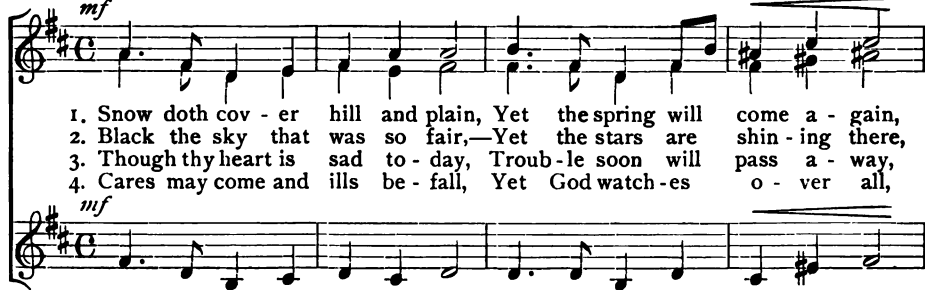
To Major Dominant and return.



ONLY WAIT!

*Allegro moderato.**mf*

F. D. STURM.



A HOME GREETING.

F. MÖHRING.

Vivace.

1. With what rap - ture I be - hold thee, Na - tive land, all lands a -
 2. I have wan - dered to each na - tion Gazed on coun - tries won - drous
 3. Let proud free - dom shout thy sto - ry To the na - tions far and

bove! All my pur - est thoughts en - fold thee With a chain of faith and
 fair,— But no spot in God's cre - a - tion Can with thee, my home, com -
 near, Spread a - broad thy pow'r and glo - ry, Na - tive land for - ev - er

love. 1.-3. Heart and soul and life are thine, Bless - ed land for - ev - er
 pare.
 dear.

mine, Glo - rious na - tion, bless - ed land for - ev - er mine, O
 mine, yes, ev - er mine, O



glo - rious na - tion, bless - ed land for - ev - er mine.

This musical score is for a hymn in G major, 4/4 time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody. The piece ends with a double bar line and a repeat sign.

12 To Relative Minor, Dominant and return.



This exercise is in G major, 4/4 time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and a repeat sign.

13 To Mediant and return.



This exercise is in G major, 4/4 time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and a repeat sign.

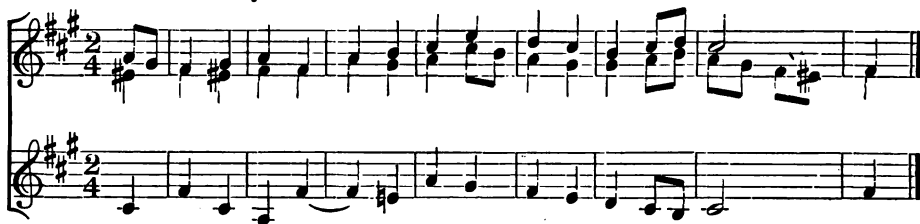
14 To Sub-dominant and return.



This exercise is in G major, 3/4 time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and a repeat sign.

15

To Relative Major and return.

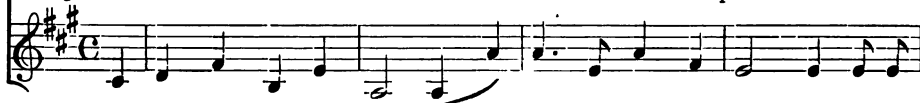


MAY SONG.

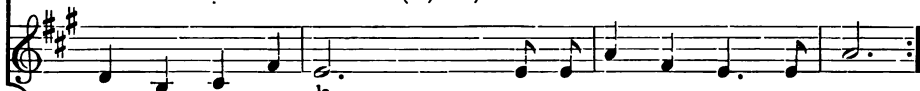
THOMAS MORLEY, 1595.

1st time f; 2nd time p.

1. Now wel-come in the May-time! It is a joy-ous play-time: Fa la
2. Why should we mope in sad-ness When all things smile in glad-ness?
3. Now let us dance a meas-ure! Give rein to mirth and plea-sure.



la la la la la (la) la, fa la la la la la.



la, ...



Fa la

Come lads and lass - es gay And wel-come in the May!
 There's life in ev - 'ry-thing At dawn-ing of the spring.
 And on the dew - y green We'll crown our May-day queen.

Fa la la



Fa la la la

la la la, fa la la la la la la,

fa la la la, fa la la la la la, fa la la la la la la.

la, fa la la la la, fa la la la la,

16

To Dominant and return through Super-tonic.

17

To Relative Minor and return.

18

To Sub-dominant and return.

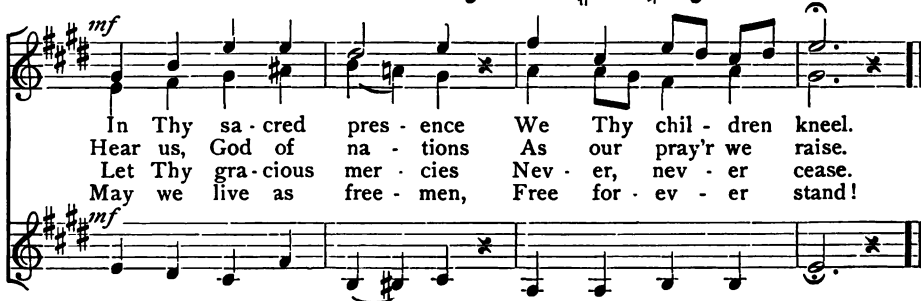
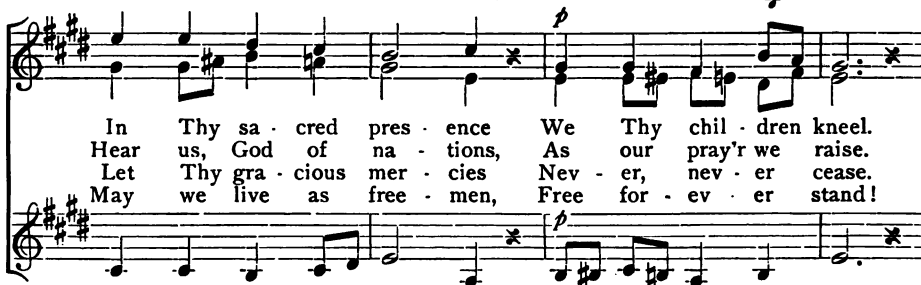
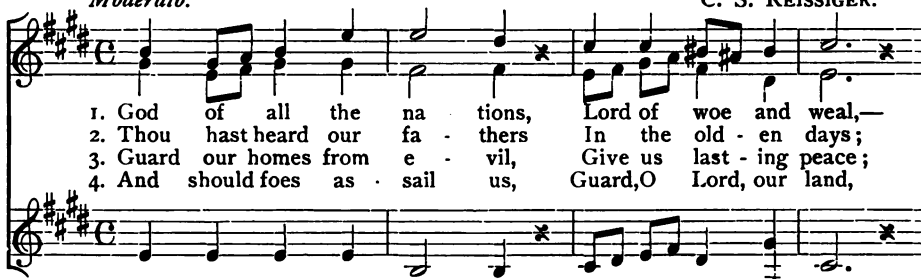
To Dominant of Relative Major.



PRAYER FOR OUR COUNTRY.

Moderato.

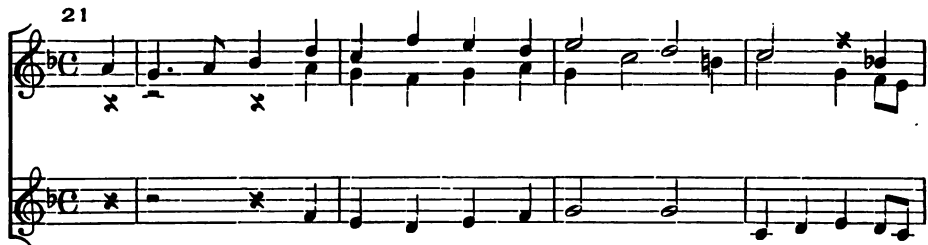
C. S. REISSIGER.



20



21

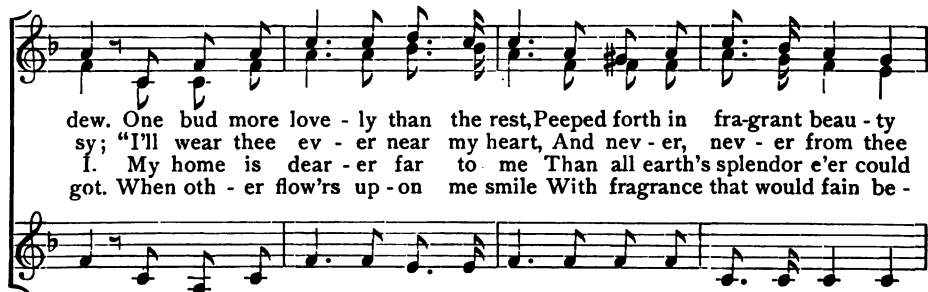
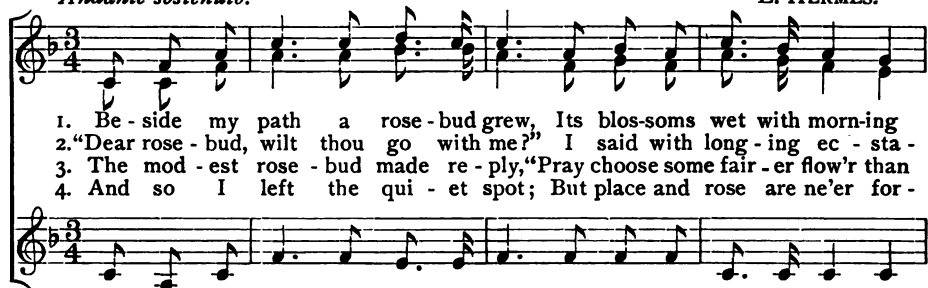




THE WOODLAND ROSE.

Andante sostenuto.

E. HERMES.



p *rit.*

dressed; I saw and stayed my hurrying feet: No rose was ev - er half so
part. How few be - hold thy beau - ty here: Be mine, be mine thou rose - bud
be. Go leave me in my shad - y dell, 'Tis here a - lone I love to
guile, I think of thee, sweet woodland rose; Why did'st thou wake my heart's re -

p *rit.*

p a tempo. *f* *p*

sweet, dear!" dwell." pose!

1-4. O rose - bud red! O rose - bud fair! Oh had I

p a tempo. *f* *p*

sf *pp*

nev - er seen thee there! O rose - bud red! O

sf

O rose - bud red! O rose - bud

cres. *f* *pp*

rose - bud fair! O had I nev - er seen thee there!

cres. *f* *pp*

fair! O had I nev - er

24

Exercise 24 consists of two staves in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: the first measure has a whole rest followed by a half note G4; the second measure has a half note A4 and a half note B4; the third measure has a half note C5 and a half note B4; the fourth measure has a half note A4 and a half note G4. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: the first measure has a whole rest followed by a half note F3; the second measure has a half note G2 and a half note A2; the third measure has a half note B2 and a half note C3; the fourth measure has a half note D3 and a half note E3.

25

Exercise 25 consists of two staves in C major, 6/8 time. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It contains four measures of music: the first measure has a whole rest followed by a half note G4; the second measure has a half note A4 and a half note B4; the third measure has a half note C5 and a half note B4; the fourth measure has a half note A4 and a half note G4. The second staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. It contains four measures: the first measure has a whole rest followed by a half note F3; the second measure has a half note G2 and a half note A2; the third measure has a half note B2 and a half note C3; the fourth measure has a half note D3 and a half note E3.

26 To Major Dominant and return.

Exercise 26 consists of two staves in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains four measures of music: the first measure has a whole rest followed by a half note G4; the second measure has a half note A4 and a half note B4; the third measure has a half note C5 and a half note B4; the fourth measure has a half note A4 and a half note G4. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: the first measure has a whole rest followed by a half note F3; the second measure has a half note G2 and a half note A2; the third measure has a half note B2 and a half note C3; the fourth measure has a half note D3 and a half note E3.

The second system of exercise 26 consists of two staves in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains four measures of music: the first measure has a whole rest followed by a half note G4; the second measure has a half note A4 and a half note B4; the third measure has a half note C5 and a half note B4; the fourth measure has a half note A4 and a half note G4. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures: the first measure has a whole rest followed by a half note F3; the second measure has a half note G2 and a half note A2; the third measure has a half note B2 and a half note C3; the fourth measure has a half note D3 and a half note E3.

UP THE MOUNTAIN.

F. SCHUBERT.

Moderato.

1. See how the mountain towers on high! It seems al-most to reach the sky; Let's
 2. Up, up we go with spir - its bold, Our feet can scarcely find a hold To
 3. Now on the top - most peak we stand, And gaze a - far o'er sea and land, Up-

climb its diz - zy height, Let's climb its diz - zy height! With
 climb the moun - tain height, To climb the moun - tain height. Yet
 on the moun - tain height, Up - on the moun - tain height. For

pur - pose high and cour - age strong, We press the rug - ged path a - long As
 on we take our toil - some way, We must not now for rest de - lay As
 all our toil we're well re - paid, A wondrous world we see dis - played As

we climb up the height, As we climb up . . the height.
 we climb up the height, As we climb up . . the height.
 we stand on the height, As we stand on . . the height.

27

To Relative Minor, Dominant and return through Mediant and Super-tonic.



28

To Mediant, Dominant and return through Relative Minor and Sub-dominant.



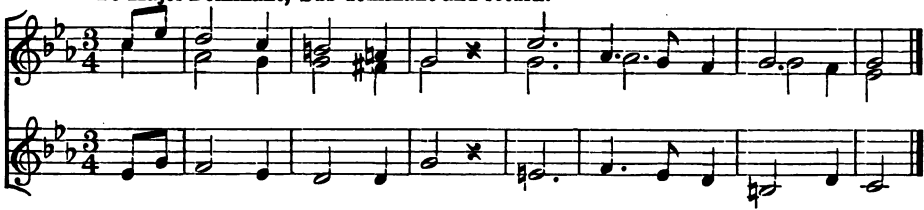
29

To Super-tonic and return.



30

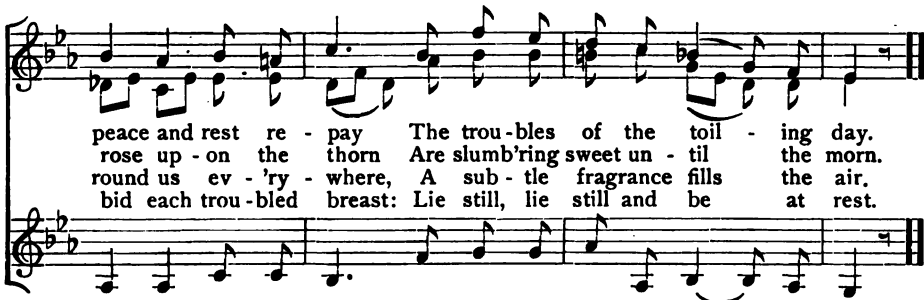
To Major Dominant, Sub-dominant and return.



EVENING.

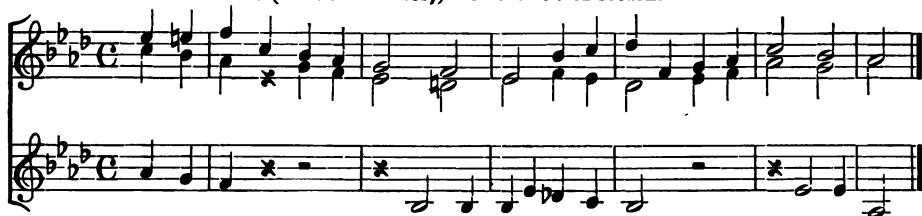
Moderato.

C. REINECKE, arr.



31

To Sub-median (Relative Minor,) Dominant and return.



32



33



PRAISE THE LORD!

f $\text{♩} = 96.$ *p* *cres.* *F. ABT.*

1. Praise the Lord! His love is end - less, He His own will ne'er for -
 2. Praise the Lord! His gra-cious bless-ing Decks the Spring with rar-est

f *p* *cres.*

sake,
hue,

But the wea-ry, sad, and friendless, Will He to His bos-om
And His Fa-ther-hand ca-ress-ing, Fills the flow-'ret cup with

But the wea - - ry, sad, and friend-less,
And His Fa - - ther-hand ca-ress-ing,

take; Praise the Lord! His love is ten-der; Af-ter tempest's storm-y
dew; Praise the Lord! His aid re-new-eth All who from His guid-ance

might; Green-er glows the summer's splen-dor, Brighter shines the rainbow's
stray; And with peace His might en-du-eth Those who walk the nar-row

light; Greener glows the summer's splendor, Brighter shines the rainbow's light.
way, And with peace His might en-du-eth, Those who walk the nar-row way.

34

Exercise 34 is a short piece in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a simple bass line of quarter notes. The piece concludes with a double bar line.

35

E. PROUT, arr.

To Flat Sub-médiant, Dominant, Minor Super-tonic, Major Super-tonic and return.

The first system of exercise 35 is in 3/4 time with a key signature of one flat (B-flat). The upper staff features a melody with various intervals, including a tritone (F-natural to C-flat), while the lower staff has a corresponding bass line. The system ends with a double bar line.

The second system of exercise 35 continues the piece in 3/4 time with a key signature of one flat. The melody in the upper staff includes a chromatic descent, and the bass line in the lower staff follows a similar pattern. The system concludes with a double bar line.

The third system of exercise 35 is the final system of the piece in 3/4 time with a key signature of one flat. The melody in the upper staff and the bass line in the lower staff lead to a final cadence, marked by a double bar line.

PART SECOND.

CHAPTER I.

TWO-PART STUDIES.—BASS AND TREBLE STAFFS.

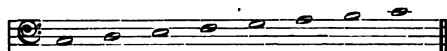
The Great Staff.

TREBLE STAFF.
G CLEF.

BASS STAFF.
F CLEF.

c̣ ḍ ẹ f̣ g̣ ạ ḅ c̣ ḍ ẹ f̣ g̣

F G A B c d e f g a b c̣

Key of C Major.

1

2



7

Exercise 7 consists of three staves in 2/4 time. The first staff (treble clef) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains measures 1 through 8, ending with a double bar line and a repeat sign. The second staff (treble clef) contains measures 1 through 8, ending with a double bar line and a repeat sign. The third staff (bass clef) contains measures 1 through 8, ending with a double bar line and a repeat sign.

8

Exercise 8 consists of three staves in 2/4 time. The first staff (treble clef) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains measures 1 through 8, ending with a double bar line and a repeat sign. The second staff (treble clef) contains measures 1 through 8, ending with a double bar line and a repeat sign. The third staff (bass clef) contains measures 1 through 8, ending with a double bar line and a repeat sign.

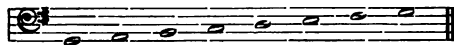
9

Exercise 9 consists of three staves in 4/4 time. The first staff (treble clef) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains measures 1 through 8, ending with a double bar line and a repeat sign. The second staff (treble clef) contains measures 1 through 8, ending with a double bar line and a repeat sign. The third staff (bass clef) contains measures 1 through 8, ending with a double bar line and a repeat sign.

10 11

Musical score for measures 10 and 11. Measure 10 is in 3/4 time with a key signature of one flat (B-flat). Measure 11 is in 3/4 time with a key signature of one sharp (F-sharp). The score consists of three staves: Treble, Alto, and Bass. Measure 10 contains a whole note in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff. Measure 11 contains a whole note in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff.

Key of G Major.



12 13

Musical score for measures 12 and 13. Measure 12 is in 2/4 time with a key signature of one sharp (F-sharp). Measure 13 is in 3/8 time with a key signature of one sharp (F-sharp). The score consists of three staves: Treble, Alto, and Bass. Measure 12 contains a whole note in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff. Measure 13 contains a whole note in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff.

14 15

Musical score for measures 14 and 15. Measure 14 is in 3/4 time with a key signature of one sharp (F-sharp). Measure 15 is in 3/4 time with a key signature of one sharp (F-sharp). The score consists of three staves: Treble, Alto, and Bass. Measure 14 contains a whole note in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff. Measure 15 contains a whole note in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff.

16

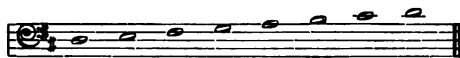
Exercise 16 is in 3/8 time and the key of D major (one sharp). It consists of three staves. The first staff has a treble clef and contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff has a treble clef and contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The third staff has a bass clef and contains the melody: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

17

Exercise 17 is in 6/8 time and the key of D major (one sharp). It consists of three staves. The first staff has a treble clef and contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff has a treble clef and contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The third staff has a bass clef and contains the melody: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

18

Exercise 18 is in 2/4 time and the key of D major (one sharp). It consists of three staves. The first staff has a treble clef and contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff has a treble clef and contains the melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The third staff has a bass clef and contains the melody: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

Key of D Major.

19

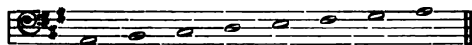
Musical score for exercise 19, Key of D Major, 2/4 time. It consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music is written in 2/4 time and includes various note values and rests.

20

Musical score for exercise 20, Key of D Major, 3/4 time. It consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music is written in 3/4 time and includes various note values and rests.

21

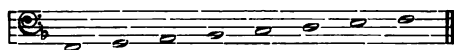
Musical score for exercise 21, Key of D Major, 4/4 time. It consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The music is written in 4/4 time and includes various note values and rests.

Key of A Major.

25

Musical score for exercise 25, key of F major, 3/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The music is written in 3/4 time and ends with a double bar line.

Key of F Major.



26

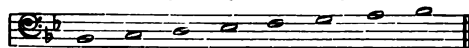
Musical score for exercise 26, key of F major, 3/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a treble clef and a key signature of one flat (Bb). The music is written in 3/4 time and ends with a double bar line.

27



28

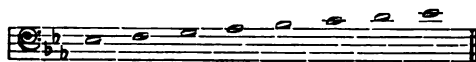


Key of B-flat Major.

29

30

31

Key of E-flat Major.

32

A three-staff musical score for measures 32-35. The key signature is E-flat Major (three flats) and the time signature is 2/4. The first staff (treble clef) contains measures 32-35 with eighth and sixteenth notes, some beamed together, and triplets. The second staff (treble clef) contains measures 32-35 with quarter and eighth notes. The third staff (bass clef) contains measures 32-35 with quarter and eighth notes.

A three-staff musical score for measures 36-39. The key signature is E-flat Major (three flats) and the time signature is 2/4. The first staff (treble clef) contains measures 36-39 with eighth and sixteenth notes, some beamed together, and triplets. The second staff (treble clef) contains measures 36-39 with quarter and eighth notes. The third staff (bass clef) contains measures 36-39 with quarter and eighth notes.

33

A three-staff musical score for measures 40-43. The key signature is E-flat Major (three flats) and the time signature is 3/4. The first staff (treble clef) contains measures 40-43 with eighth and sixteenth notes, some beamed together. The second staff (treble clef) contains measures 40-43 with quarter and eighth notes. The third staff (bass clef) contains measures 40-43 with quarter and eighth notes.

34

Exercise 34 consists of three staves in 6/8 time, key of B-flat major. The first staff begins with a treble clef and a key signature of two flats. The melody starts on G4, moves to A4, Bb4, and C5, then descends. The second staff continues the melody with eighth and sixteenth notes. The third staff provides a bass line with eighth and sixteenth notes, ending with a double bar line.

35

Exercise 35 consists of three staves in 3/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature of two flats. The melody starts on G4, moves to A4, Bb4, and C5, then descends. The second staff continues the melody with eighth and sixteenth notes. The third staff provides a bass line with eighth and sixteenth notes, ending with a double bar line.

The second system of exercise 35 consists of three staves in 3/4 time, key of B-flat major. The first staff continues the melody with eighth and sixteenth notes. The second staff continues the melody with eighth and sixteenth notes. The third staff provides a bass line with eighth and sixteenth notes, ending with a double bar line.

CHAPTER II.

THREE-PART SONG WITH BASS STAFF.

1.



2. *Moderato.*



3.



4 *f*

Three staves of music in common time (C). The first staff begins with a treble clef, a common time signature, and a forte (*f*) dynamic marking. It contains measures 4 and 5. The second staff also begins with a treble clef and a common time signature, containing measures 4 and 5. The third staff begins with a bass clef and a common time signature, containing measures 4 and 5. The music consists of eighth and quarter notes, with some beamed eighth notes in the first staff.

Three staves of music in common time (C). The first staff begins with a treble clef and a common time signature. It contains measures 6 and 7. The second staff also begins with a treble clef and a common time signature, containing measures 6 and 7. The third staff begins with a bass clef and a common time signature, containing measures 6 and 7. The music consists of eighth and quarter notes, with some beamed eighth notes in the first staff.

5 *Scherzando.*

Three staves of music in 6/8 time. The first staff begins with a treble clef, a 6/8 time signature, and the tempo marking *Scherzando.* It contains measures 8, 9, and 10. The second staff also begins with a treble clef and a 6/8 time signature, containing measures 8, 9, and 10. The third staff begins with a bass clef and a 6/8 time signature, containing measures 8, 9, and 10. The music consists of eighth and quarter notes, with some beamed eighth notes in the first staff.



7

System 7, measures 1-4. The music is in 2/2 time. The first staff (treble clef) contains a melody of eighth and quarter notes. The second staff (treble clef) contains a melody of quarter and eighth notes. The third staff (bass clef) contains a bass line of quarter and eighth notes. The system ends with a double bar line.

8 *Con moto.*

System 8, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains a melody of quarter and eighth notes. The second staff (treble clef) contains a melody of quarter and eighth notes. The third staff (bass clef) contains a bass line of quarter and eighth notes. The system ends with a double bar line.

System 9, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains a melody of quarter and eighth notes. The second staff (treble clef) contains a melody of quarter and eighth notes. The third staff (bass clef) contains a bass line of quarter and eighth notes. The system ends with a double bar line.

⁹ *Con moto.*

CHORAL.

MARTIN LUTHER.

Maestoso.

1. May I re - solve with all my heart, With all my powers, to serve the
 2. Be this the pur - pose of my soul, My sol - emn, my de - termined

3. Oh, may I nev - er faint nor tire, Nor, wand'ring, leave His sa - cred

Lord; Nor from His precepts e'er de - part, Whose service is a rich re - ward;
 choice,—To yield to His su - preme con - trol, And in His kind commands re - joice.

ways! Great God, ac - cept my soul's de - sire, And give me strength to live Thy prajse.

SPRING.

H. MÜLLER.

Vivace.
mf

1. Come, youths and maid - ens, and dance in a ring, (a ring;)
2. Who would be sad when the Spring - time is here, (is here!)

mf

3. Dance, for our hearts are as light as the air, (the air;)

mf

Join in a cho - rus to wel - come the Spring.
Fair - est and best of the whole joy - ful year.

Sing, for the Spring - time is won - drous - ly fair.

p

Sor - row and sigh - ing are all fled a - way, . .
Let us re - joice with the birds and the flow - ers,

p

Trip light - ly, sing gai - ly, Spring - time is here,

f
 Let us be hap - py since all things are gay, . . .
 Mer - ry and glad in these bright, sun - ny hours, . . .

f
 Fair - est and best of the whole joy - ful year, . . .

f

La la la la la (la) la la la la,
 La la la la la la la la,
 La la, la la, la la la la,
 la, la.

f
 Let us be hap - py since all things are gay.
 Mer - ry and glad in these bright, sun - ny hours.

f
 Fair - est and best of the whole joy - ful year!

f

MY MOUNTAIN HOME.

F. SILCHER.

1. Dear moun - tain home, I love thee, Thou art be - yond com -
 2. I see thy mountains shin - ing In morn - ing's gold - en

3. To thee my thoughts are turn - ing Wher - e'er my feet may

pare ; No land I prize a - bove thee, For
 glow, At eve, the sun de - clin - ing, Gilds

roam, For thee my heart is yearn - ing, My

none is half so fair, . . . For none is half so fair.
 all their tops of snow, . Gilds all their tops of snow.

dis - tant mountain home! . My dis - tant moun - tain home!

10

System 10, measures 1-4. The music is in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff consists of eighth and quarter notes, ending with a whole note chord. The bass staff provides a harmonic accompaniment with eighth and quarter notes, also ending with a whole note chord.

System 10, measures 5-8. The music continues in the same key and time signature. The melody in the treble staff features a mix of eighth and quarter notes, concluding with a whole note chord. The bass staff continues the accompaniment, ending with a whole note chord.

11

System 11, measures 1-4. The music is in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff consists of eighth and quarter notes, ending with a whole note chord. The bass staff provides a harmonic accompaniment with eighth and quarter notes, also ending with a whole note chord.

12



13



14

System 14 consists of three staves (treble, treble, and bass clef) in 4/4 time with a key signature of one sharp (F#). Measures 1-6 contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. Measure 5 includes a cross symbol (x) above the staff.

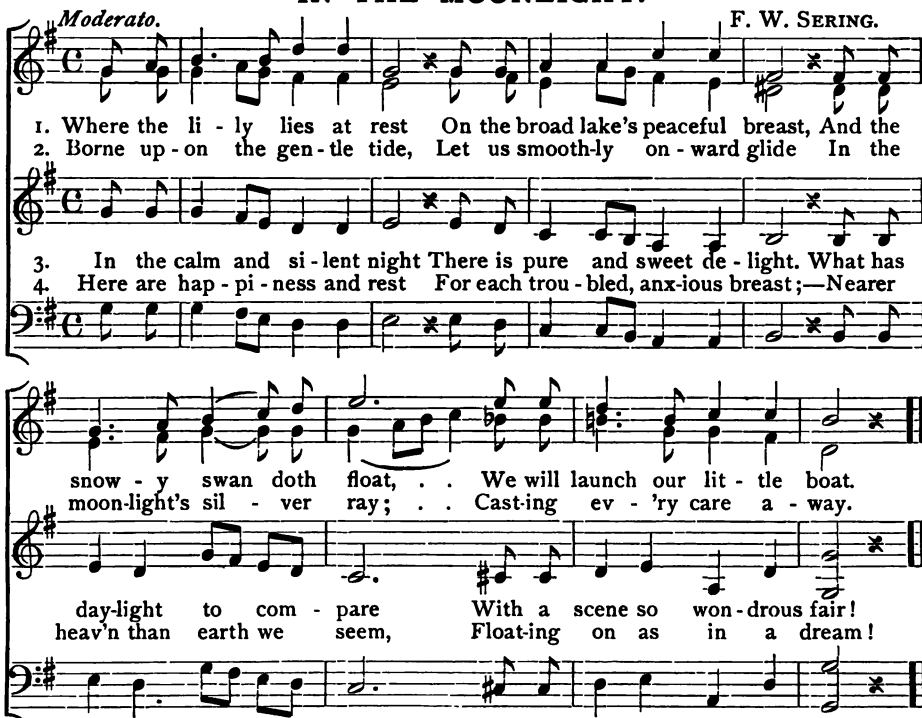
15

System 15 consists of three staves in 4/4 time with a key signature of one sharp. Measures 1-6 include musical notation with a repeat sign (||) at the beginning of measure 5. Measure 5 also features a common time signature (C) and a cross symbol (x) above the staff.

System 16 consists of three staves in 4/4 time with a key signature of one sharp. Measures 1-6 include musical notation with a repeat sign (||) at the end of measure 6. Measure 6 also features a common time signature (C) and a cross symbol (x) above the staff.

IN THE MOONLIGHT.

Moderato. F. W. SERING.

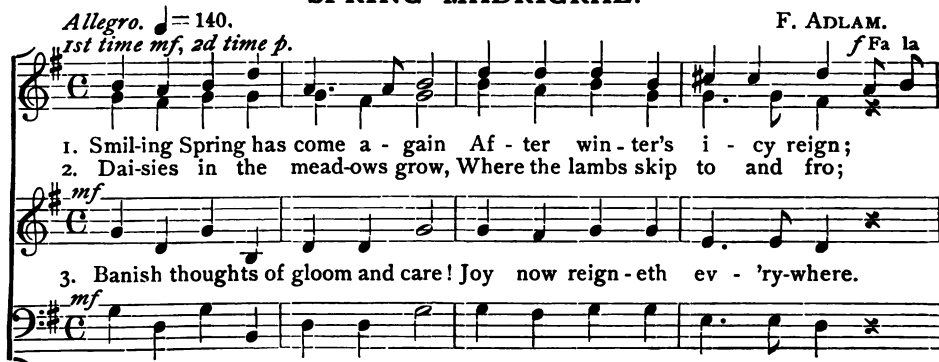


1. Where the li - ly lies at rest On the broad lake's peaceful breast, And the
2. Borne up - on the gen - tle tide, Let us smooth - ly on - ward glide In the
3. In the calm and si - lent night There is pure and sweet de - light. What has
4. Here are hap - pi - ness and rest For each trou - bled, anx - ious breast;—Nearer
snow - y swan doth float, . . . We will launch our lit - tle boat.
moon-light's sil - ver ray; . . . Cast-ing ev - 'ry care a - way.
day-light to com - pare With a scene so won - drous fair!
heav'n than earth we seem, Floating on as in a dream!

SPRING MADRIGAL.

Allegro. $\text{♩} = 140.$ F. ADLAM.

1st time mf, 2d time p. *f* Fa la



1. Smil-ing Spring has come a - gain Af - ter win - ter's i - cy reign;
2. Dai-sies in the mead-ows grow, Where the lambs skip to and fro;
3. Banish thoughts of gloom and care! Joy now reign - eth ev - 'ry-where.

la la la la la la la la la la la la la la, Fa la la la la la la la la la la!

Fa la la la la la, Fa la la la la la la la la la la!

Fa la la la la la, Fa la la la la la la la!

1st time *mf*, 2d time *p*.

1. With a ca - rol
2. At the dawn - ing
3. Speed the hap - py

Let us greet the ver-dant And the hap - py bird-ings Come, ye lads and lass - es May With a ca - rol glad and gay! sing At the dawn-ing of the Spring. gay, Speed the hap - py. hours a - way.

mf Come, ye lads and lass - es gay, With a ca - rol gay! Fa la
Come, ye lads and lass - es gay, At the dawn - ing Spring.
Come, ye lads and lass - es gay, Speed the hours a - way. *f*

Fa la la la la la la la, Fa la la la la la la la la la la!

Fa la la la la la la, Fa la la la la la!

la la la la la la la la la, Fa la la la la la!

16

Measure 16: Treble clef, 3/4 time, key signature of one flat. The melody consists of eighth and quarter notes. The accompaniment in the middle and lower staves consists of quarter and eighth notes.

17 *f*

Measure 17: Treble clef, 4/4 time, key signature of one flat. The melody consists of quarter and eighth notes. The accompaniment in the middle and lower staves consists of quarter and eighth notes. The measure is marked with a forte (*f*) dynamic.

18 *Legato.*

Measure 18: Treble clef, 3/4 time, key signature of one flat. The melody consists of quarter and eighth notes. The accompaniment in the middle and lower staves consists of quarter and eighth notes. The measure is marked with a piano (*p*) dynamic and a legato instruction.

19

Allegro.

20



21



22

Musical score for exercise 22, measures 1-8. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 3/8. The melody in the Treble staff consists of eighth and sixteenth notes, often beamed together. The Alto and Bass staves provide harmonic support with similar rhythmic patterns. Measure 8 ends with a double bar line.

Musical score for exercise 22, measures 9-16. The score continues on three staves (Treble, Alto, Bass) in the same key and time signature. The melody in the Treble staff continues with eighth and sixteenth notes. The Alto and Bass staves continue their harmonic support. Measure 16 ends with a double bar line.

23

Musical score for exercise 23, measures 1-4. The score is written for three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat) and the time signature is 6/8. The melody in the Treble staff consists of eighth and sixteenth notes, often beamed together. The Alto and Bass staves provide harmonic support with similar rhythmic patterns. Measure 4 ends with a double bar line.



*Andante.***TWILIGHT.**

K. KLOSS.

p

1. O come peace-ful twi - light, thou wel - come guest! Thou bring - est re -
 2. The flow - ers are dream - ing in sweet re - pose, The once noi - sy

p

3. A bright star is shin - ing in heaven a - bove: It speaks of our

p

pp *mf* *f* *p*

fresh - ment, and calm and rest. The cares that op - pressed me all
 brook - let more gen - tly flows. Each bird now is si - lent with -

pp *mf* *f* *p*

Fa - ther, His care, His love. To souls that must sor - row He

pp *mf* *f* *p*

p

through the day, Have fad - ed with sun - set and passed a - way.
 in its nest, And twi - light's sweet so - lace on all doth rest.

p

grants His peace, His love for His chil - dren doth nev - er cease.

p

THE FOREST.

H. SATTLER.

Vivace.
mf SOLI.

CHORUS.



1. With - in the dark, green for - est, the for - est, With - in the dark, green forest, the
 2. Beneath its dusk-y shadows, its shad - ows, Beneath its dusk-y shadows, its
 3. The birds so blithely sing-ing, yes, sing - ing, The birds so blithely sing-ing, yes,
 4. "O welcome, and thrice welcome! thrice welcome! O welcome, and thrice welcome! thrice



1. When noon's hot sun is burn - ing,
 2. And ev - - 'ry mod - est flow - er
 3. The mer - - ry brook - let prat - tles,
 4. "Who dwells with - in my king - dom,



for - est, I dear-ly love to stray, When noon's hot sun is burn - ing, And
 shad - ows, A sweet re - treat I find; And ev - 'ry mod - est flow - er Gives
 sing - ing, Up - raise their greeting gay; The mer - ry brooklet prat - tles, And
 wel - come!" The for - est says to me: "Who dwells within my king - dom, From



And at close of day.
 Gives a wel - come kind.
 Laughs as if in play.
 From all care is free!



at the close of day. When noon's hot sun is burn-ing, And at the close of day.
 me a welcome kind. And ev - 'ry mod - est flow - er Gives me a welcome kind.
 laughs as if in play. The mer - ry brooklet prat-tles, And laughs as if in play.
 earth-ly care is free! Who dwells within my kingdom, From earthly care is free!"



When noon's hot sun is burn - ing, At the close of day.
 And ev - - 'ry mod - est flow - er Gives a welcome kind.
 The mer - ry brook - let prat - tles, Laughs as if in play.
 Who dwells with - in my king - dom From all care is free!"

26

Exercise 26 consists of four measures in 2/4 time, key of D major. The first measure contains a whole rest in the treble and a half note D in the bass. The second measure has a half note D in the treble and a half note D in the bass. The third measure has a half note E in the treble and a half note D in the bass. The fourth measure has a half note F# in the treble and a half note D in the bass. The piece ends with a double bar line.

27

Exercise 27 consists of four measures in common time, key of D major. The first measure has a half note D in the treble and a half note D in the bass. The second measure has a half note E in the treble and a half note D in the bass. The third measure has a half note F# in the treble and a half note D in the bass. The fourth measure has a half note G in the treble and a half note D in the bass. The piece ends with a double bar line.

Exercise 28 consists of four measures in common time, key of D major. The first measure has a half note D in the treble and a half note D in the bass. The second measure has a half note E in the treble and a half note D in the bass. The third measure has a half note F# in the treble and a half note D in the bass. The fourth measure has a half note G in the treble and a half note D in the bass. The piece ends with a double bar line.

28

Exercise 28 consists of four measures in 2/4 time. The key signature has two sharps (F# and C#). The first measure contains a whole note chord of F#4, C#5, and F#3. The second measure contains a half note G4 and a half note F#3. The third measure contains a half note G4 and a half note F#3. The fourth measure contains a half note G4 and a half note F#3. The bass line starts with a whole rest in the first measure, followed by eighth notes G2, F#2, E2, and D2 in the subsequent measures.

29

Exercise 29 consists of four measures in 6/8 time. The key signature has two sharps (F# and C#). The first measure contains a dotted quarter note G4 and an eighth note F#4. The second measure contains a dotted quarter note E4 and an eighth note D4. The third measure contains a dotted quarter note C#4 and an eighth note B3. The fourth measure contains a dotted quarter note A3 and an eighth note G3. The bass line starts with a dotted quarter note G2 and an eighth note F#2 in the first measure, followed by eighth notes E2, D2, C#2, and B1 in the subsequent measures.

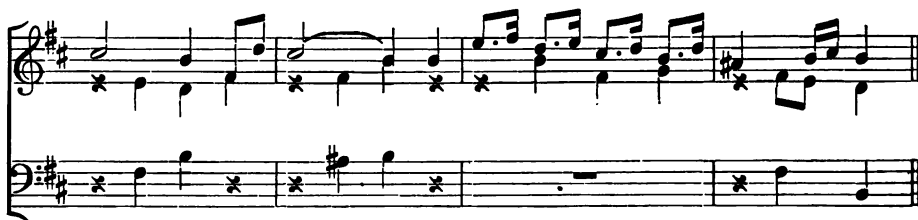
30

Exercise 30 consists of four measures in 6/8 time. The key signature has two sharps (F# and C#). The first measure contains a dotted quarter note G4 and an eighth note F#4. The second measure contains a dotted quarter note E4 and an eighth note D4. The third measure contains a dotted quarter note C#4 and an eighth note B3. The fourth measure contains a dotted quarter note A3 and an eighth note G3. The bass line starts with a dotted quarter note G2 and an eighth note F#2 in the first measure, followed by eighth notes E2, D2, C#2, and B1 in the subsequent measures. The first and second endings are marked with '1st' and '2nd' above the staff.

31



32



O FOREST FAIR AND STATELY.

Comodo.

F. ZIMMER.

1. O for - est fair and state - ly, I seek thy friend - ly shade; How
 2. When noon's hot sun is burn - ing, Thou art a blest re - treat, And

3. Thou giv - est pure re - fresh - ment To hearts oppressed with care; With

oft be - neath thy branch - es, My wea - ry feet have strayed, How
 at the dusk - y twi - light, Thou grant - est sol - ace sweet, And

thank - ful - ness I greet thee, O for - est green and fair! . With

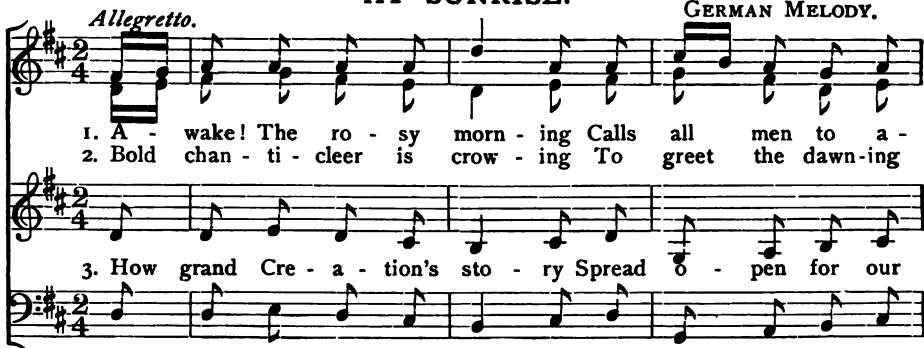
oft beneath thy branch - es, My wea - ry feet have strayed.
 at the dusk - y twi - light, Thou grant - est sol - ace sweet.

thank - ful - ness I greet thee, O for - est green and fair!

AT SUNRISE.

GERMAN MELODY.

Allegretto.



1. A - wake! The ro - sy morn - ing Calls all men to a -
 2. Bold chan - ti - cleer is crow - ing To greet the dawn - ing

3. How grand Cre - a - tion's sto - ry Spread o - pen for our

rise;
 day,
 She lays her sun - ny warn - ing, Up - on their sleep - y
 Fresh breez - es now are blow - ing, The stars have fled a -

eyes! The sun's re - splen - dent glo - ry, The ra - diance of the

1. She lays . . .
 2. Fresh breez . . . es
 3. The sun's . . .

eyes. The lit - tle birds are sing - ing Their sweet - est songs of
 way. To hail the morn - ing splen - dor, Dear lark, pour forth thy

skies. O heed the won - drous warn - ing, — A - wake, my heart, and

joy and love Their dai - ly trib - ute bring - - ing.
 thrill - ing song, Thy joy - ous car - ol ren - - - der!

sing for joy, An - oth - er day is dawn - - - ing!

The musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

33

The musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The score contains various musical notes, rests, and some notes marked with an 'x'.

The musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The score contains various musical notes, rests, and some notes marked with an 'x'.

34 35

Musical score for measures 34 and 35. Measure 34 is in 3/4 time with a key signature of one flat. It features a treble staff with a triplet of eighth notes, a middle staff with eighth notes, and a bass staff with quarter notes. Measure 35 continues the melody with some notes marked with an 'x'.

36

Musical score for measure 36. The time signature changes to common time (C). The treble staff has a triplet of eighth notes. The middle and bass staves continue the melody with eighth and quarter notes respectively.

Musical score for measures 37 and 38. Measure 37 continues the melody in common time. Measure 38 ends with a double bar line and a key signature change to two flats.



39

Exercise 39 is in 3/4 time and B-flat major. It consists of three staves. The first staff (treble clef) features a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff (treble clef) provides a harmonic accompaniment with chords and single notes. The third staff (bass clef) provides a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

40

Exercise 40 is in common time (C) and B-flat major. It consists of three staves. The first staff (treble clef) features a melody with quarter and eighth notes, including some beamed eighth notes. The second staff (treble clef) provides a harmonic accompaniment with chords and single notes. The third staff (bass clef) provides a bass line with quarter and eighth notes. The piece concludes with a double bar line.

Exercise 41 is in 3/4 time and B-flat major. It consists of three staves. The first staff (treble clef) features a melody with quarter and eighth notes, including some beamed eighth notes. The second staff (treble clef) provides a harmonic accompaniment with chords and single notes. The third staff (bass clef) provides a bass line with quarter and eighth notes. The piece concludes with a double bar line.



THE MAY QUEEN.

A. MILLER.

*Moderato.
dolce.*

- | | |
|--------------------------------------|--------------------------------|
| 1. Gather sweetest flow - ers, | Fair - est that e'er grew, . . |
| 2. Bring the mod - est May - flow'r, | Pure, and sweet and fair, . . |
| 3. This is May-day morn - ing, | And since dawn of day, . . |
| 4. At her mos - sy foot - stool, | Can - o - pied with green, . . |



From the shad - y bow - ers	Wet with morn - ing dew.
Vi - o - let and cro - cus,	All that's bright and rare.
We've been twin - ing gar - lands	For our Queen of May.
We will bow in hom - age	To our gen - tle queen.



FIFTH READER.
WINTER SONG.

G. FEDERICH.

In march time.

1. O, Win - ter is the time of sport, O Win - ter! O
 2. We coast a - down the hill - side steep In Win - ter! We
 3. What sport with skat - ing can com - pare In Win - ter! What

4. In sleigh - ing, too, we take de - light In Win - ter! In
 5. O Win - ter, dear - est time of all, O Win - ter! O

Win - ter is the time of sport, O Win - - ter!
 coast a - down the hill - side steep In Win - - ter!
 sport with skat - ing can com - pare In Win - - ter!

sleigh - ing, too, we take de - light In Win - - ter!
 Win - ter, dear - est time of all, O Win - - ter!

1-4. In
 5. O

Hur - rah for frost, and ice, and snow That makes the warm blood quicker flow
 With steel is shod our mettled steed, No race-horse can ex - cel its speed
 Up - on the ice - field to and fro We dart like ar - rows from the bow,

The bells ring out a mer - ry song As o'er the snow we glide a - long
 Thou bringest welcome Christmas cheer, Dear monarch of the whole glad year,

Win - - - - - ter, O Win - - - - - ter.

cres.

In Win - - - - - ter, O Win - - - - - ter.

cres.

In Win - - - - - ter, In Win - - - - - ter.

cres.

42

43

44

Measures 44-45 of a musical score. The key signature is D major (two sharps). The time signature is 6/8. The score consists of three staves: Treble, Alto, and Bass. Measure 44 features a complex melody in the Treble staff with many beamed eighth notes, while the Alto and Bass staves provide harmonic support. Measure 45 continues the melody in the Treble staff with a more active line, while the other two staves have rests.

45

Measures 46-47 of a musical score. The key signature is D major (two sharps). The time signature is common time (C). The score consists of three staves: Treble, Alto, and Bass. Measure 46 shows a melody in the Treble staff with eighth notes, while the Alto and Bass staves have rests. Measure 47 continues the melody in the Treble staff, with the Alto and Bass staves still having rests.

Measures 48-51 of a musical score. The key signature is D major (two sharps). The time signature is common time (C). The score consists of three staves: Treble, Alto, and Bass. Measures 48 and 49 feature a complex melody in the Treble staff with many beamed eighth notes, while the Alto and Bass staves provide harmonic support. Measures 50 and 51 continue the melody in the Treble staff, with the Alto and Bass staves still having rests.

46

First system of music, measures 46-50. The music is in 3/8 time with a key signature of two sharps (F# and C#). The first staff begins with a *pp* (pianissimo) dynamic marking. The second and third staves also have *pp* markings. The music features a complex, rhythmic melody in the first staff, with the second and third staves providing harmonic support.

Second system of music, measures 51-55. The first staff contains the word "FINE." above a double bar line. The music continues with a melodic line in the first staff and harmonic support in the second and third staves. The key signature remains two sharps.

Third system of music, measures 56-60. The first staff ends with the instruction "D.C. al fine." (Da Capo al fine). The second and third staves continue with melodic and harmonic lines. The music concludes with a *rit.* (ritardando) marking in the third staff.

47

This musical score is for measures 47 through 50 of the piece 'The Swan' from 'The Nutcracker'. It is written for three staves: Treble, Alto, and Bass. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff (Treble) has a treble clef and a key signature of two sharps. The second staff (Alto) has an alto clef and a key signature of two sharps. The third staff (Bass) has a bass clef and a key signature of two sharps. The music is written in a standard musical notation style with a key signature of two sharps and a time signature of 4/4.

48

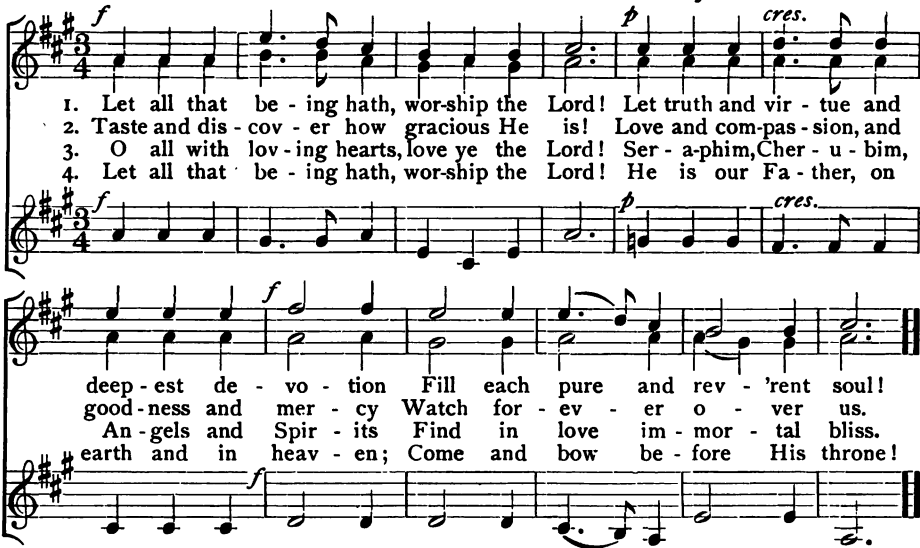
This block contains measures 48 through 51 of the musical score. The notation continues on three staves. The first staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 50. The second staff (treble clef) provides a harmonic accompaniment with eighth and sixteenth notes. The third staff (bass clef) continues the bass line with eighth and sixteenth notes. The key signature remains one sharp (F#) and the time signature is 4/4.

49

This musical score is for measures 49 and 50 of 'The Merry Widow'. It is written for a piano in 3/4 time with a key signature of two sharps (F# and C#). The score consists of two staves: a treble staff and a bass staff. Measure 49 features a complex melody in the treble staff with many beamed eighth and sixteenth notes, and a bass line with dotted half notes and eighth notes. Measure 50 continues the melody, ending with a double bar line. The bass line in measure 50 includes rests and eighth notes.

A SONG OF PRAISE.

J. F. REICHARDT.

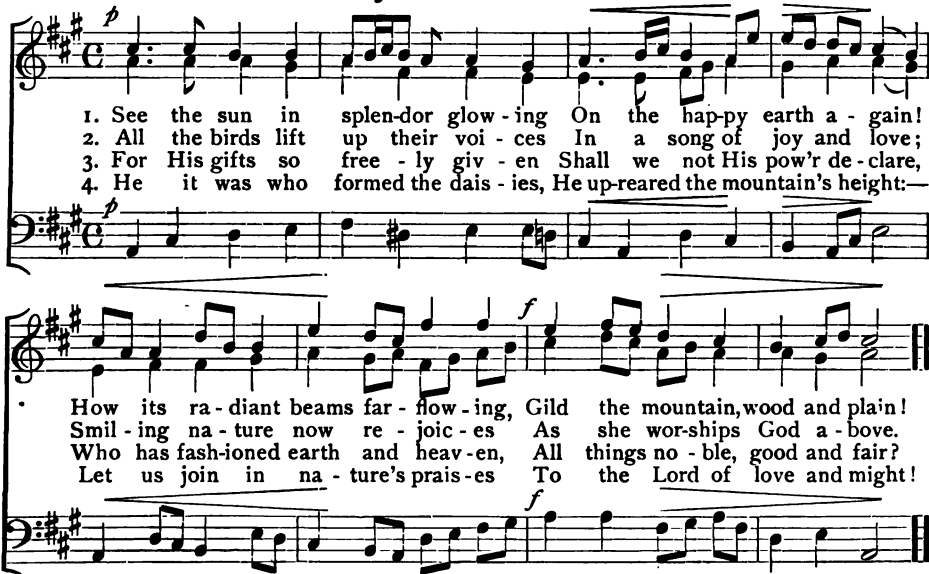


1. Let all that be-ing hath, wor-ship the Lord! Let truth and vir-tue and
 2. Taste and dis-cov-er how gracious He is! Love and com-pas-sion, and
 3. O all with lov-ing hearts, love ye the Lord! Ser-a-phim, Cher-u-bim,
 4. Let all that be-ing hath, wor-ship the Lord! He is our Fa-ther, on
 deep-est de-vo-tion Fill each pure and rev-'rent soul!
 good-ness and mer-cy Watch for-ev-er o-ver us.
 An-gels and Spir-its Find in love im-mor-tal bliss.
 earth and in heav-en; Come and bow be-fore His throne!

Comodo.

JUBILATE.

ENGLISH MELODY.



1. See the sun in splen-dor glow-ing On the hap-py earth a-gain!
 2. All the birds lift up their voi-ces In a song of joy and love;
 3. For His gifts so free-ly giv-en Shall we not His pow'r de-clare,
 4. He it was who formed the dais-ies, He up-reared the mountain's height:—
 How its ra-diant beams far-flow-ing, Gild the mountain, wood and plain!
 Smil-ing na-ture now re-joic-es As she wor-ships God a-bove.
 Who has fash-ioned earth and heav-en, All things no-ble, good and fair?
 Let us join in na-ture's prais-es To the Lord of love and might!

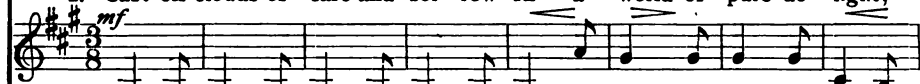
A SONG OF JOY.

H. SATTLER.

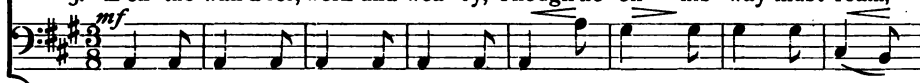
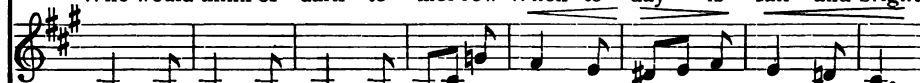
Allegro non troppo.

1. When the lit - tle lambs are springing, And the blos - soms come with May;

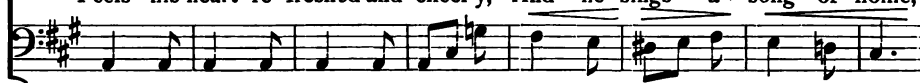
2. Cast off clouds of care and sor - row In a world of pure de - light;



3. E'en the wand'r'er, worn and wea - ry, Though he on his way must roam,

When the mer - ry lark is sing - ing, Let our hearts with them be gay,
Who would think of dark to - mor - row When to - day is fair and bright,

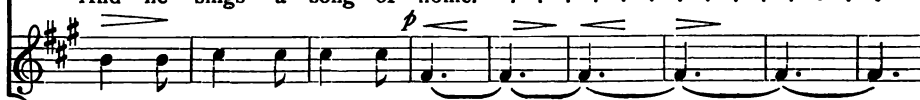
Feels his heart re - fresh - ed and cheer - y, And he sings a song of home,



1. with them be gay. . . .
 2. is fair and bright. . . .
 3. a song of home. . . .

Let our hearts with them be gay. . . .
When to - day is fair and bright. . . .

And he sings a song of home. . . .



50

System 50, measures 50-54. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) contains a melodic line with a triplet of eighth notes in measure 52, marked with a '3' and a slur. The second staff (treble clef) contains a lower melodic line. The third staff (bass clef) contains a bass line. The system concludes with a double bar line.

51

System 51, measures 55-59. The music is in common time (C) with a key signature of two flats. The first staff (treble clef) begins with a whole rest, followed by a melodic line. The second staff (treble clef) also begins with a whole rest, followed by a lower melodic line. The third staff (bass clef) begins with a whole rest, followed by a bass line. The system concludes with a double bar line.

System 52, measures 60-64. The music is in common time (C) with a key signature of two flats. The first staff (treble clef) begins with a whole rest, followed by a melodic line. The second staff (treble clef) begins with a whole rest, followed by a lower melodic line. The third staff (bass clef) begins with a whole rest, followed by a bass line. The system concludes with a double bar line.

52

Musical score for exercise 52, featuring three staves in 6/8 time with a key signature of two flats. The first staff contains a melodic line with a boxed-in triplet of eighth notes. The second and third staves provide harmonic accompaniment.

53

Musical score for exercise 53, featuring three staves in 9/8 time with a key signature of two flats. The first staff contains a melodic line with dotted rhythms. The second and third staves provide harmonic accompaniment.

Musical score for exercise 54, featuring three staves in 6/8 time with a key signature of two flats. The first staff contains a melodic line with dotted rhythms and some rests marked with an 'x'. The second and third staves provide harmonic accompaniment.

54



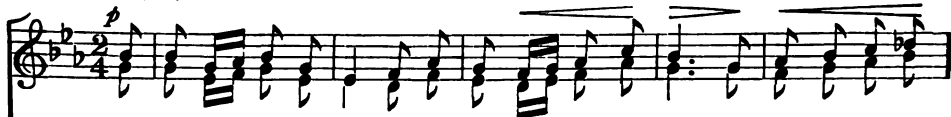
55



THE LORD'S OWN DAY.

Comodo.

MENDELSSOHN.



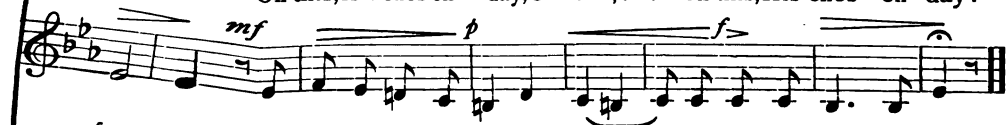
1. The earth is hushed in si-lence, Its cares now flee a - way ; Let all things bow in
2. The bells are sweet-ly ringing, Their clear-toned voices say : Ye peo-ple come and
3. O call of love and du-ty ! Who would not praise and pray, And thank the Lord of



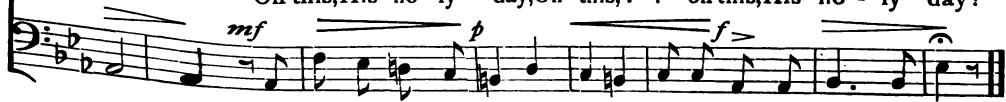
4. He cheers the wea - ry-heart-ed, He shows the heavenly way To those who kneel be-
5. Come all ye thank-ful peo-ple ! Why should one soul de-lay To greet the Lord of



- rev - 'rence On this, the Lord's own day, On this, . . . on this, the Lord's own day !
 wor - ship On this, the Lord's own day, On this, . . . on this, the Lord's own day !
 Heav - en On this, His chos - en day, On this, . . . on this, His chos - en day !



- fore Him On this, His ho - ly day, On this, . . . on this, His ho - ly day !
 Heav - en On this, His ho - ly day, On this, . . . on this, His ho - ly day !



FIFTH READER.
BLESSED HOME.

107

Moderato.

K. ZÖLLNER.



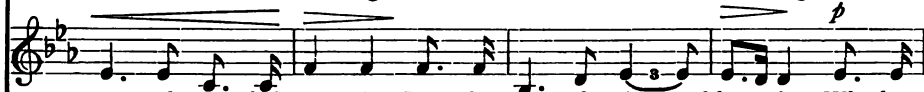
1. Bless - ed home, how fair thou art! Thou a-lone shalt have my heart, Dear thy
2. Bless - ed home, how fair thou art! Here are joys that ne'er de-part. Here the



1. Bless - ed home, how fair thou art! Thou a-lone shalt have my heart, Dear thy
2. Bless - ed home, how fair thou art! Here are joys that ne'er de-part. Here the




crag and snow-clad mountains, Dear thy crys-tal springs and fountains: Who from
perfumed breeze is blowing, Here the sil-ver streams are flow-ing, Here all



crag and snow-clad mountains, Dear thy crys-tal springs and fountains: Who from
perfumed breeze is blowing, Here the sil-ver streams are flow-ing, Here all




thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



56

Exercise 56 is in 4/4 time and the key of D major (two sharps). It consists of three staves. The first staff (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes, ending with a whole note chord. The second staff (treble clef) also begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord. The third staff (bass clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord.

57

Exercise 57 is in 3/4 time and the key of D major (two sharps). It consists of three staves. The first staff (treble clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord. The second staff (treble clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord. The third staff (bass clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord.

58

Exercise 58 is in 6/8 time and the key of D major (two sharps). It consists of three staves. The first staff (treble clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord. The second staff (treble clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord. The third staff (bass clef) begins with a whole rest, followed by eighth and sixteenth notes, ending with a whole note chord.



60



61



AUTUMN DAYS.

C. H. DRETSEL

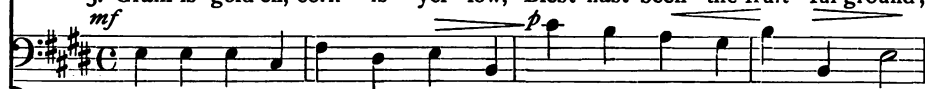
Comodo.



1. Autumn days are now be - fore us, Field and wood are brown and sere;
 2. Now the bird for-sakes its cov - er, Oft is heard the hun - ter's gun;



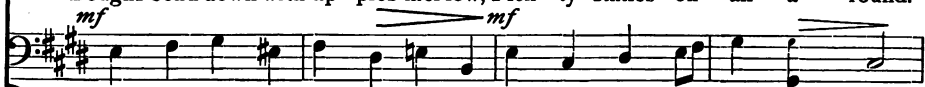
3. Grain is gold-en, corn is yel - low, Blest hast been the fruit - ful ground;



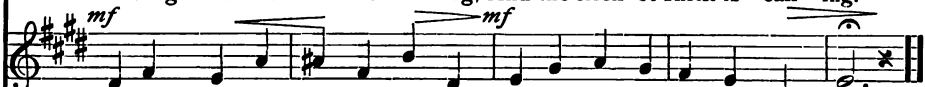
Au-tumn skies are arch-ing o'er us, And the har-vest moon shines clear,
 Quail and par-tridge fly-ing o-ver, Show that sum-mer days are done.



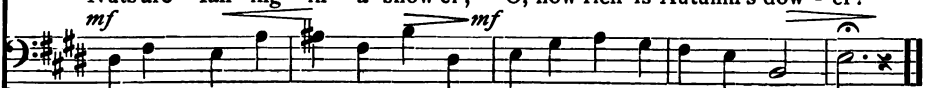
Boughs bend down with ap-ples mel-low, Plen-ty smiles on all a-round.



All things tell of Win-ter sad-ness, Yet we welcome you with glad-ness.
 Rusting leaves are 'round us fall-ing, And the crick-et shrill is call-ing.



Nuts are fall-ing in a show-er; O, how rich is Autumn's dow-er!



IN THE SWING.

B. LUTGEN.

Andante grazioso.
dolce.

1. Swinging, gai - ly swing-ing, This bright Summer day, . . Birds are blithe-ly
2. All the flowers are bow-ing, Fresh and fair to see; . . And the brook-let

3. Borne as if on pin-ions Toward the a - zure sky, . High o'er earth's do-

sing - ing, Dull care has flown a - way. See the branches bend-ing low,
flow-ing, Laughs out as if in glee. Earth and sky are wondrous fair,
3. O what joy it is to swing,

min - ions We al-most seem to fly. 1.2.3. Swing, swing, swing, swing,

Swaying, swaying to and fro! Who would not be gay On this glad Summer day!
Nev-er was a time so rare,—Who would not be gay On this glad Summer day!
While the happy birdlings sing! Who would not be gay On this glad Summer day!

swing, swing, swing, swing, All is gay On this glad Summer day!

62

Exercise 62 consists of four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note G3. The second measure has a treble staff with a half note A4 and a bass staff with a half note A2. The third measure has a treble staff with a half note B4 and a bass staff with a half note B2. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note C2. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

Exercise 62 continues with measures 5-8. The first measure has a treble staff with a half note D5 and a bass staff with a half note D2. The second measure has a treble staff with a half note E5 and a bass staff with a half note E2. The third measure has a treble staff with a half note F5 and a bass staff with a half note F2. The fourth measure has a treble staff with a half note G5 and a bass staff with a half note G2. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

63

Exercise 63 consists of four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note G3. The second measure has a treble staff with a half note A4 and a bass staff with a half note A2. The third measure has a treble staff with a half note B4 and a bass staff with a half note B2. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note C2. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4.

64

65

VACATION SONG.

Andantino.

R. FRANZ.

mf

1. With joy be - yond all meas - ure, We hail this day of pleas - ure, And
 2. We've worked with firm en - deav - or, With earn - est pur - pose ev - er, All

mf

3. We'll roam the wood - land bow - ers, And speed the hap - py hours By

mf

raise a mer - ry strain, And raise a mer - ry strain; Let
through the long, long year, All through the long, long year; With

riv - er, mount, and shore, By riv - er, mount and shore, Till

all join in the cho - rus, Bright days are now be - fore us, Va -
joy and sor - row blend - ed Our dai - ly tasks are end - ed, And

Au-tumn's gold - en weath - er Shall bring us all to - geth - er In

ca - tion's come a - gain, Va - ca - tion's come a - gain!
glad va - ca - tion's here, And glad va - ca - tion's here.

this, our school, once more, In this, our school, once more.

THE WATER-LILY.

Moderato.

GERMAN MELODY.

1. Up - on the lake's broad breast, the lake's broad breast, The li - ly lies at
 2. She dreams the hours a - way, the hours a - way, All through the sun - ny
 3. O type of calm and rest, of calm and rest, So in - no - cent and

1. Up - on the lake's breast, The li - ly lies at
 2. She dreams hours a - way, All through the sun - ny
 3. O type of rest, So in - no - cent and

rest, Her pet - als un - clos - ing, In beau - ty re - pos - ing, She
 day; But when night's dark shad - ow Rests on wood and mead - ow, She
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When

rest, Her pet - als un - clos - ing, In beau - ty re - pos - ing, She
 day: But when night's dark shadow Dost rest on wood and mead - ow, She
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When

makes the world more fair, the world more fair, With fragrance pure and rare.
 lifts to heaven her face, to heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, of care and strife, En - shroud my troub - led life!

makes the world more fair, With fra - grance pure and rare.
 lifts to of heaven care In pu - ri - ty and grace.
 clouds of care and strife, En - shroud my trou - bled life!

PART THIRD.—PATRIOTIC SONGS.

AMERICA.

S. F. SMITH.

HENRY CAREY.

1. My coun - try 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun-try, thee—Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet freedom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright, With freedom's

Pil-grims' pride! From ev - 'ry moun-tain side, Let free-dom ring!
 tem - pled hills: My heart with rap - ture thrills, Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro-long.
 ho - ly light! Pro - tect us by Thy might, Great God, our King!

THE STAR-SPANGLED BANNER.

SAMUEL ARNOLD.



1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mist of the deep. Where the
3. And where is that band, who so vaunt - ing - ly swore, Mid the
4. Oh! thus be it ev - er, when free-men shall stand, Be -



proud - ly we hailed at the twi - light's last gleaming? Whose broad
 foe's haught - y host in dread si - lence re - pos - es, What is
 hav - oc of war and the bat - tle's con - fu - sion, A
 tween our lov'd home and the war's des - o - la - tion! Blest with



stripes and bright stars, thro' the per - il - ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep, As it
 home and a coun - try they'd leave us no more? Their
 vic - t'ry and peace, may the Heav'n-res - cued land, Praise the



ram-parts we watch'd, were so gal - lant - ly stream - ing! And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has wash'd out their foul foot - steps' pol - lu - tion; No
 Power that hath made and pre-serv'd us a na - tion! Then



rock - ets' red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam; In full
 ref - uge could save the hire - ling and slave From the
 con - quer we must, when our cause it is just; And



proof thro' the night that our flag was still there:
 glo - ry re - flect - ed, now shines on the stream;
 ter - ror of flight, or the gloom of the grave;
 this be our mot - to, "In God is our trust;"



Oh! say does that star - span - gled ban - ner yet
 'T is the star - span - gled ban - ner, oh! long may it
 And the star - span - gled ban - ner in tri - umph shall
 And the star - span - gled ban - ner in tri - umph shall



wave, O'er the land of the free, and the home of the brave!
 wave, O'er the land of the free, and the home of the brave!
 wave, O'er the land of the free, and the home of the brave!
 wave, While the land of the free, is the home of the brave!

FRANCIS SCOTT KEY.

HAIL COLUMBIA!

FYLES.

Maestoso.

1. Hail, Co - lum - bia! hap - py land!
 2. Im - mor - tal pa - triots, rise once more! De -
 3. Sound, sound the trump of fame!
 4. Be - hold the chief, who now com - mands, Once



Hail! ye he - roes heav'n - born band! Who
 fend your rights, de - fend your shore; Let
 Let . . . Wash - ing - ton's great name
 more to serve his coun - try stands, — The



fought and bled in Free - dom's cause, Who
 no rude foe, with im - pious hand, Let
 Ring thro' the world with loud ap - plause!
 rock on which the storm will beat! The



fought and bled in Free - dom's cause, And
 no rude foe, with im - pious hand, In -
 Ring thro' the world with loud ap - plause! Let
 rock on which the storm will beat! But



when the storm of war was gone En -
 vade the shrine where sa - cred lies, Of
 ev - 'ry clime to Free - dom dear, . .
 arm'd in vir - tue, firm and true, His



joyed the peace your val - or won, Let
toil and blood the well - earned prize, While
Lis - ten with a joy - ful ear; With
hopes are fixed on heaven and you! When



in - de - pend - ence be our boast, Ev - er mind - ful
of - fring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stead - y power, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co -

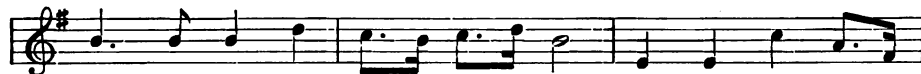


what it cost, Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stead - y mind, from chang - es free, Re -

CHORUS.



Let its al - tar reach the skies. 1.
ev - 'ry scheme of bond - age fail. 2.
hap - pier times of hon - est peace. 3.
solved on death, or lib - er - ty. 4. } Firm, u - nit - ed, let us be,



Ral - lying round our lib - er - ty! As a band of



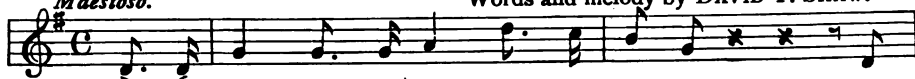
broth - ers joined, Peace and safe - ty we shall find.

JOSEPH HOPKINSON.

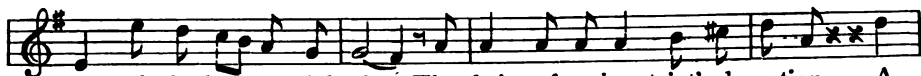
COLUMBIA, THE GEM OF THE OCEAN.

Maestoso.

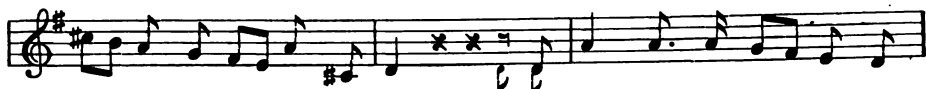
Words and melody by DAVID T. SHAW.



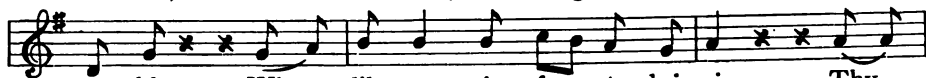
1. O Co - lum - bia! the gem of the o - cean, The
 2. When war winged its wide des - o - la - tion, And



home of the brave and the free, The shrine of each patriot's de - votion, A
 threatened the land to de - form, The ark then of freedom's foundation, Co -



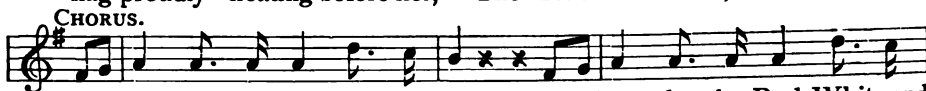
world of - fers hom - age to thee. Thy man - dates make he - roes as -
 lum - bia, rode safe thro' the storm; With her gar - lands of vic - t'ry a -



sem - ble, When lib - er - ty's form stands in view, Thy
 round her, When so proud - ly she bore her brave crew, With her



ban - ners make tyr - an - ny tremble, When borne by the Red, White and Blue.
 flag proudly floating before her, The boast of the Red, White and Blue.



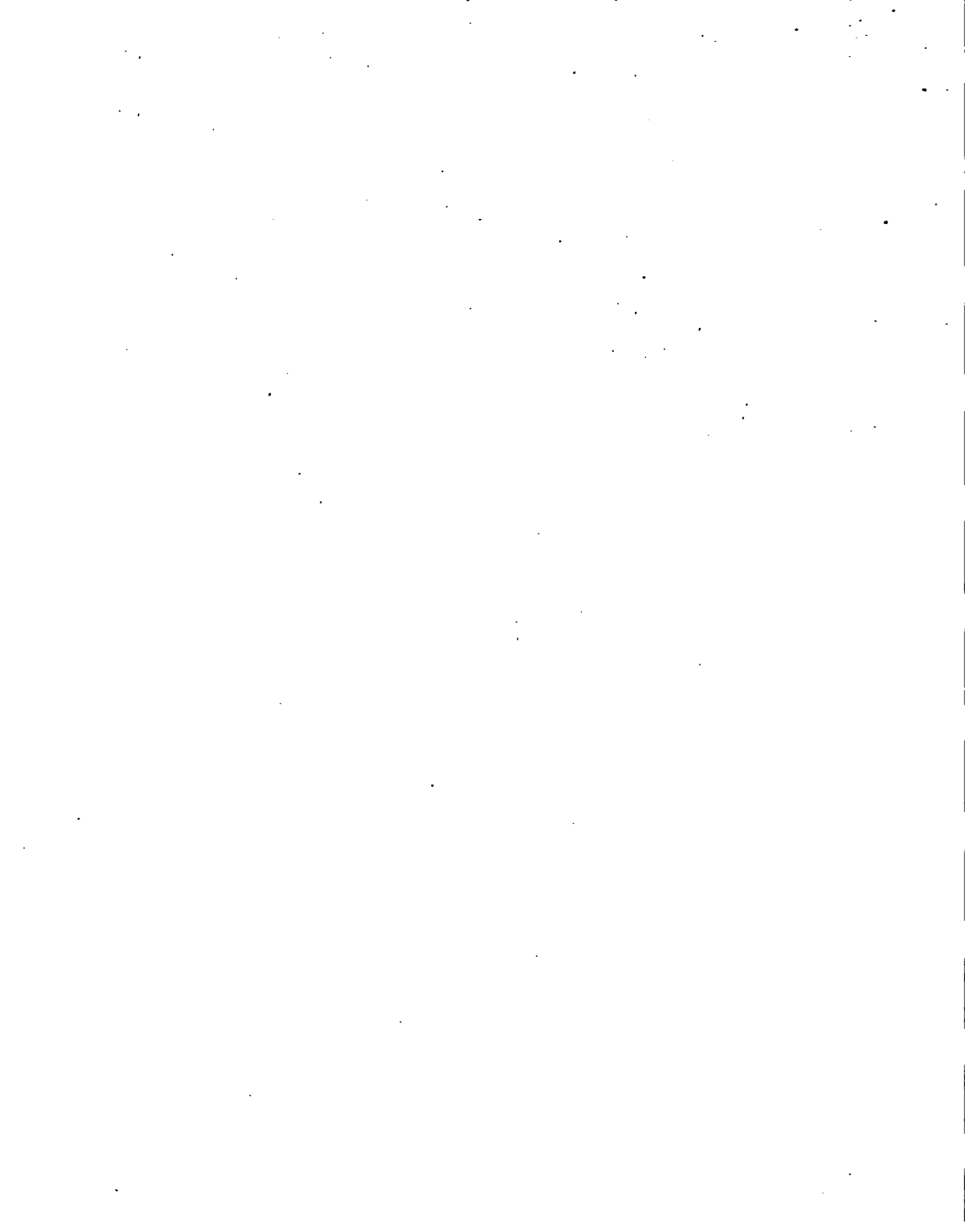
CHORUS.
 When borne by the Red, White and Blue, When borne by the Red, White and
 The boast of the Red, White and Blue, The boast of the Red, White and



Blue, Thy ban - ners make tyr - an - ny
 Blue, With her flag proud - ly float - ing be -



trem - ble, When borne by the Red, White and Blue!
 fore her, The boast of the Red, White and Blue!



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